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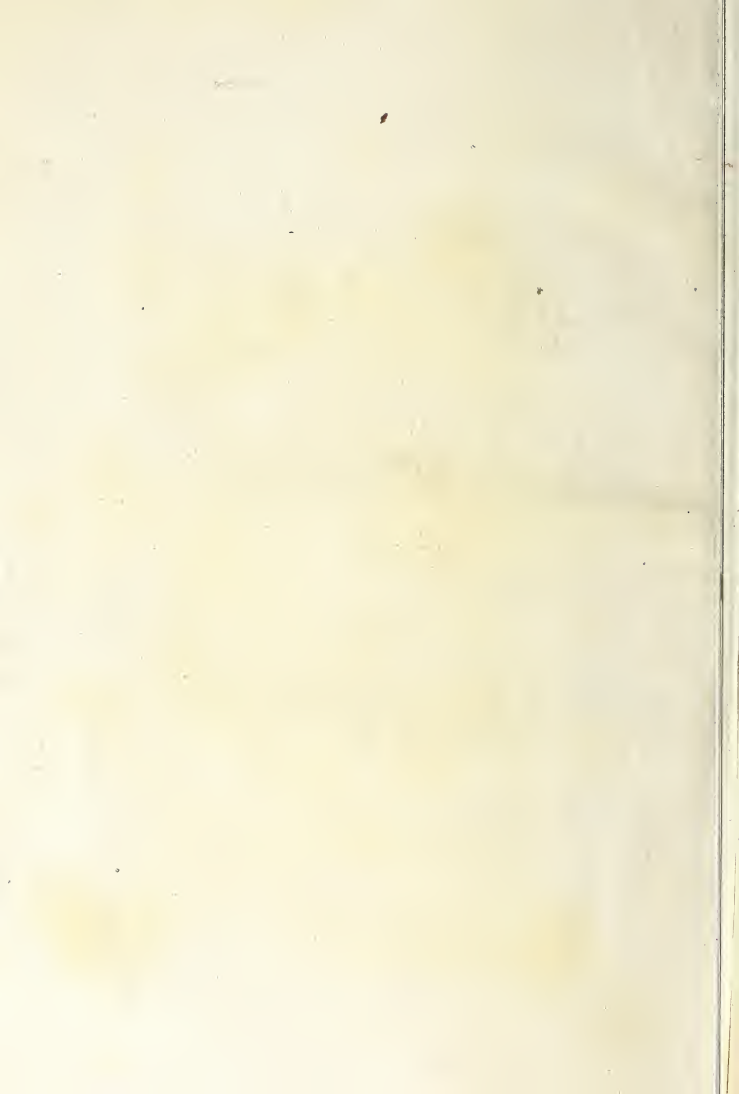
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January, 1854.





# HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

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PART II.

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## TRAVELLERS IN NORTHERN ITALY.

PART II.:

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PISA, LUCCA, AND

TUSCANY AS FAR AS THE VAL D'ARNO.

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WITH TRAVELLING MAP AND PLANS.  
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*Fifth Edition,*

CAREFULLY REVISED AND CORRECTED TO THE PRESENT TIME.

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JOHN MURRAY, ALBEMARLE STREET.

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# A HANDBOOK

FOR

## TRAVELLERS IN NORTHERN ITALY.

### PART II.

#### FLORENCE, LUCCA, AND TUSCANY

#### AS FAR AS THE VAL D'ARNO.

##### INTRODUCTORY INFORMATION.

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4. *Wines.*—5. *Money, Weights, Measures.*—6. *Posting.*—7. *Passports.*—  
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##### § 1. TERRITORY, POPULATION, FINANCES.

The present work describes no part of Tuscany S. of the Arno, excepting the road from Leghorn and Pisa to Florence. But this district includes, with the portions of Tuscan country described in the preceding sections, the principal territories of the ancient republics of Florence, Pisa, and Lucca, which render it full of interest. As to its physical character, it consists of a series of valleys formed to a great extent by the roots of the Apennines, and it combines much picturesque beauty with exuberant fertility.

The resources of this state are numerous; the soil, climate, and configuration of the country are as various as the diversities presented by the sterile, cold, Apennine region,—the fruitful valleys of the Arno, of the Chiana, and Ombrone,—and the unhealthy Maremma. The present population since the accession of the Duchy of Lucca was (in 1852) 1,778,024, and it is increasing. The population of the towns is given according to the census of 1852.

The Finances of Tuscany are far from being in a prosperous condition, there having been an increasing deficit of late years, with the necessary result of loans. In 1853 the expenditure amounted to 37,037,500 lire (£1,234,583), and the receipts to 35,307,400 lire (£1,176,900), not including the very onerous charge for the Austrian military occupation, amounting to £150,000 a year—a dismal prospect for the future of this once prosperous little state.

## § 2. AGRICULTURE.

The *mezzeria* or *métayer* system prevails in Tuscany, and has existed from time immemorial; and, unless it be in the Maremma, the farms, as well as the estates, are small. The contract between the landlord and peasant, which is unwritten, is in force for one year only; the proprietor may discharge his cultivator every year at a fixed period, but a good tenant will hold by the estate from generation to generation.\* The system depending too on mutual good faith, a good labourer is indispensable to the well-doing of the landlord. In the partnership the proprietor supplies all the capital, the oxen and beasts of burthen, and the cultivator the labour; the produce is equally divided between them. The cultivator is only obliged to supply the labour required in the ordinary cultivation. If the proprietor is desirous of reclaiming waste lands or draining, he must pay the cultivator wages for extra work. The seed for sowing is supplied at joint expense; that required for the support of the cultivator in bad years the proprietor generally supplies. In the Lucchese territory the land is generally let out at a fixed rent, paid in produce. The cattle used for agricultural purposes are supplied throughout Tuscany by the landlord, and maintained at the joint charge of the tenant; in case of casualties the latter pays a moiety of the value of the animals lost, as he derives a moiety of any profit from their sale. All farm-buildings are maintained in repair by the landowner, and the *contadini* are therefore lodged gratuitously. The tenant, who does not possess the necessary machinery for pressing his grapes and olives, pays a small tax of about 1-16th to his landlord for their use.

There is an appearance of neatness and cleanliness, as well as contentment, among the Tuscan peasantry, which is extremely pleasing, and which may be mistaken for a state of independent circumstances. But although the system works well as regards their physical wants, it is attended with the great drawback of a stationary, and at the same time precarious position. It is a rare thing for a *Contadino* ever to rise above the situation in which he was born, and which his family before him have occupied for generations. The valleys of the Arno and Chiana are cultivated with great care, and with less waste than in many parts of Europe. Among the productions of importance that of silk is increasing, and the annual quantity produced is stated at nearly 260,000 lbs., and might be greatly augmented. Oil is an article of great importance, and is greatly increasing in quantity by the extension of the cultivation of the olive.

## § 3. MANUFACTURES.

The manufactures of Tuscany have never been either restricted or maintained by legislation. In this respect, as in everything connected with the liberty of commerce, Tuscany has been the first country to take the lead in that system which has immortalized the name of Sir Robert Peel. Except as far as the usual handicrafts in towns and villages have been called by necessity into operation, the people look to agriculture chiefly for their support: those who are employed in straw-plait making, and in the spinning and weaving of such woollens, lincus, and silks as are made in the country, are generally found at work in their own habitations.

Notwithstanding the predilection of the Tuscan people for agriculture, the following branches of manufacture employ a great part of the population of towns:—

\* On some of the small farms in the neighbourhood of Florence there are families of *Contadini*, who have been located there for several centuries. On the estate of Careggi, the property of Mr. Sloane, and which was a favourite residence of the Medicis, there are peasants who trace their descent beyond the times of Cosmo and Lorenzo the Magnificent.



*Straw Platting and Straw Hats.*—This important branch of industry, celebrated for its beautiful productions, has long formed a profitable and extensive article of export, especially to England and the United States. Besides the general use of straw hats in the country, the value of hats and plaiting exported has averaged from 6,500,000 to 7,500,000 lire per annum. This interesting branch of manufacture is followed not only in the towns and villages, but in the country districts. Preparing the straw in bundles of different degrees of fineness, platting, cleansing, and making up the plait for use or exportation, afford employment to the female population,—moderately paid, it is true, but, at the same time, in a much cheaper country, higher wages are earned than are paid for straw-platting in London, Dunstable, and other places in England. Florence, Prato, Pistoja, Pisa, Leghorn, are the principal centres of the straw manufactories. At Prato alone, an English house gives employment, all the year round, to some thousands of people.

The young females of the Contadini often by their industry and skill in straw-platting realise their marriage dower. Chateaufvieux says, “each girl can, for a few pence, purchase straw to work up, and earn between 30 and 40 sous, 15 to 20 pence, per day.”

*Silk Manufactures.*—Florence is the principal seat of the silk manufactures, especially for throwing, weaving, &c. There are silk-mills and works also at Sienna, Modigliana, Pistoja, and Prato. The silk-loom in Florence are in the houses of the respective weavers. In the female schools of industry there are, with other branches, a number of silk-loom.

*Woollen Manufactures.*—These are chiefly of a coarse description: the woollen caps called *beretti*, and the military caps, *calabassi*, worn by the Turks, are manufactured extensively for the Levant trade. The value exported, of both, is estimated at nearly 75,000*l.* sterling.

In Prato and its neighbourhood there are above thirty manufactories of coarse woollen cloths and Turkish caps. Florence has manufactories of carpets. The colours and texture of the Florentine carpets are beautiful.

*Linens and Hemp Tissues* are manufactured chiefly in the country districts, and almost exclusively for domestic use.

*Cotton Manufactures.*—There are few manufactures of cotton in Tuscany, the country deriving its supplies from England and France.

*Paper and Printing.*—Both these are extending; there are about fifty, great and small, of the first, and about forty printing-presses. Paper is manufactured in very large quantities and for exportation about Pescia and San Marcello.

*Alabaster and Marble.*—There are a great number of alabaster works at Volterra, &c., and marble and sculptured works in Florence and other places. More than 1200 persons are now employed in the making of alabaster works in and about Volterra alone.

*Porcelain.*—The establishment of the Marchese Ginori, near Florence, produces excellent porcelain for domestic uses, as well as specimens little inferior to the productions of Sevres as works of art.

*Tanneries and Works of Leather.*—There are several tanneries, but they tan little more than the leather used in the country.

*Common Earthenware, common Glass, Furniture,* carriages of various kinds, agricultural implements, &c., are all made for ordinary use.

*Hardware and Works of Metal.*—The cutlery, iron and other metal works are moderately good. The best cutlery is made at Pistoja. A considerable quantity of iron is manufactured at the Granducal foundry of Follonico from the Elba ores, and exported to the Roman, Sardinian, and Neapolitan states. Of late years the copper mines of Tuscany have proved very productive, especially those of Cava, near Monte Catini, belonging to two English gentlemen, Messrs. Sloane and Hall; their smelting works at La Briglia, in the valley of the Bisenzio,

near Prato, turning out 300 tons annually of excellent metal, the whole of which finds a ready sale in Tuscany and the neighbouring states of Naples and the Church for the manufacture of articles for domestic purposes.

#### § 4. WINES.

The process of wine-making is better understood, and a greater number of good wines are produced, in the Tuscan dominions than in any of the other states of Italy. The Grand Dukes have taken considerable pains to improve the vineyards, by importing the best species of vines from France, Spain, and the Canaries; and the wines made show that their labours have been attended with considerable success. According to Redi's patriotic dithyrambic, entitled '*Bacco in Toscana*,' the wines of Tuscany are the first in the world, and they perhaps might be, if a better choice were displayed in the soils appropriated for their growth, and if greater science were displayed in their fabrication. That it is not from ignorance on the former of these points that the Tuscans so often err appears from several passages of the poem just mentioned, in which the author anathematizes those who first dared to plant the vine on low soils, and celebrates the excellence of the juice which flows

——— "dall' uve brune  
Di vigne *sassosissime* Toscane."

"Among the ancient laws of the city of Arezzo," he remarks in a note, "was one granting free permission to plant vines on such hills as were calculated to produce good wine, but strictly prohibiting the cultivation of them on the low grounds destined to the growth of corn." The injudicious method also of training the vine excites his just indignation.

In the description of Tuscan wines much confusion has arisen from not attending to their different qualities. As the grapes have, in general, attained their full maturity before being pressed—being, besides, in the case of the choicer sweet wines, dried for six or seven weeks within doors before they are trodden—the first juice (*mustum lixivium*) necessarily abounds in saccharine matter, and the wine procured from it will consequently belong to the sweet class. But, when this is drawn off, it is customary to add a quantity of water to the murk, which, after a short fermentation, yields a very tolerable wine; and a repetition of the process furnishes an inferior sort. In this way, a great proportion of the inferior wine of the country is made; but all the choicest growths, all the *vins d'entremets*, are more or less sweet. The Montepulciano wine, which a traveller will most probably have set before him, will be the common wine of the place, and will not enable him to judge of the most esteemed wine in Tuscany, the "*d' ogni vino è il re*" of the poet. According to Redi, another source of error arises from the circumstance of several of the best Tuscan wines receiving their appellations from the grapes which yield them, as, for example, the *Aleatico*, the *Columbano*, the *Trebbiano*, the *Vernaccia*, &c.; and as these names are not confined to Tuscany, but are common to the growths of other parts of Italy, the difficulty of distinguishing them is still further increased.

The *Aleatico*, or red muscadine, which is produced in the highest perfection at Montepulciano, between Sienna and the Papal State; at Monte Catini, in the Val di Nievole; and at Ponte-a-Mariano, in the Lucchese territory, and of which the name in some measure expresses the rich quality (it being obviously derived from ἡλιάζω, to expose to the sun), has a brilliant purple colour, and a luscious aromatic flavour, but without being cloying to the palate, as its sweetness is generally tempered with an agreeable sharpness and astringency. It is, in fact, one of the best specimens of the *dolce-piccanti* wines; and probably

approaches more than any other to some of the most esteemed wines of the ancients. The rocky hills of Chianti, near Sienna, furnish an excellent sort of dry red wine, the best ordinary wine at the Florentine tables; and at Artimino, an ancient villa of the Grand Dukes, now a possession of the Bartolommeo family, an excellent claret is grown, which Redit places before the wine of Avignon.

These are the chief red wines of Tuscany. Formerly several white sorts were made, of which the *Verdea*, so called from its colour inclining to green, was in high repute. Frederic II. of Prussia preferred it to all other European wines; and in the time of our James I. to have drunk *Verdea* is mentioned among the boasts of a travelled gentleman:—

“ Say it had been at Rome, and seen the relics,  
Drunk your *Verdea* wine,” &c.

BEAUMONT & FLETCHER, *The Elder Brother*, Act ii. sc. 1.

The best used to be made at Arcetri, in the vicinity of Florence. Next to it ranks the Trebbiano, so called from the grape of that name, and much extolled for its golden colour and exquisite sweetness; being in fact rather a syrup than a wine. For making it the sweetest grapes are chosen, and, according to Alamanni, partly dried in the sun, after having had their stalks twisted. The fermentation continues four or five days; the wine is then introduced into the cask and undergoes repeated rackings during the first six weeks or two months. Most of the Tuscan white sweet wines now pass under the denomination of Aleatico and *Vino Santo*; the white grapes being chiefly consumed in the manufacture of red wines.

Before the vine malady the produce of the vineyards was more than sufficient for the consumption of Tuscany; but as the native wines are easily spoilt by carriage, the surplus, beyond that consumed in the country, was distilled to obtain the brandy contained in them. Of late years the supply has been very deficient in quantity and bad in quality.

#### § 5. MONEY.—WEIGHTS.—MEASURES.

There are various modes of keeping accounts in Tuscany; the fundamental money is the *lira*, which consists of 20 *soldi*, each *soldo* consisting of 3 *quattrini* or 12 *denari*. The most common currency is the *paolo*. The values of the different coins of Tuscany are as follows.

##### GOLD COINS:—

	£.	s.	d.
The <i>Zecchino</i> , or Sequin, also called <i>Ruspo</i> , or <i>Gigliato</i> , (2 scudi) the only coin of pure gold issued at the present day . . . . .	0	8	10 $\frac{3}{4}$
The <i>Ruspone</i> , or 3-Sequin piece, valued at 40 <i>Lire</i> or 60 <i>Paoli</i> . . .	1	6	8

##### SILVER COINS:—

The <i>Scudo</i> , or <i>Francescone</i> , contains 10 <i>Paoli</i> . . . . .	0	4	5 $\frac{1}{10}$
The <i>Paolo</i> contains 8 <i>crazie</i> = 56 French centimes . . . . .	0	0	5 $\frac{1}{10}$
1 <i>Lira</i> = 20 <i>soldi</i> = 240 <i>denari</i> = 1 $\frac{1}{2}$ pauls . . . . .	0	0	8 $\frac{1}{5}$
The <i>Francescone</i> equal to 6 $\frac{3}{4}$ <i>Lire</i> , is also divided into 4 <i>Florins</i> : the <i>Fiorino</i> or Florin (so called from its bearing the Giglio or Fleur-de-Lis, the arms of Florence, on one of its sides) is equal to 1 $\frac{3}{4}$ <i>lire</i> or 2 $\frac{1}{2}$ pauls.			

##### COPPER COINS:—

- 1 *Crazia* = 5 *quattrini* = 20 *denari*.  
1 *Quattrino* = 4 *denari*.



The Crazia is a coin of the ancient Medicean granddukes, and none have been struck of late years.

The Denaro has not been coined since the days of the republic; the smallest Tuscan money is now the Quattrino.

Thus the Francescone = 4 florins = 400 quattrini, affording an easy decimal system for calculation.

There are several pieces multiples of the smaller coins, as 5 pauls or mezzo scudo, and pieces of  $\frac{1}{2}$ , 1, and 2 pauls.

#### VALUES OF FOREIGN COINS :—

The English sovereign is worth about 45 pauls, varying according to the rate of exchange on England: of late years its exchange has varied between 44 and  $44\frac{1}{2}$  pauls.

Napoleon exchanges for  $35\frac{1}{2}$  or 36 pauls, and sometimes more.

5-franc piece - - - 8 pauls 6 crazie to 9 pauls.

The Colonnato or Spanish pillar dollar is current for  $6\frac{1}{3}$  lire, or 9 pauls 4 crazie.

The Roman dollar has the same value as the Spanish.

The Zwanziger or Lira Austriaca = 1 lira and 9 denari, and now passes current for  $1\frac{1}{2}$  pauls. The Austrian florin passes for  $4\frac{1}{2}$  pauls.

At Leghorn every species of coin may be found in circulation. The sovereign passes for about 30 lire, or from 44 to 45 pauls.

#### WEIGHTS AND MEASURES.

*Weights.*—The Tuscan pound = 0·74864 lb. Avoirdp. Therefore 100 pound or a Quintal is 74·86 lb. avoirdp. In round numbers, therefore, a Tuscan pound is 12 ounces avoirdp., or  $\frac{3}{4}$  of a lb. of that measure: it is  $\frac{9}{10}$  of a pound Troy. It is the same as the Roman pound.

*Measures of Length.*—The standard measure of length is the Braccio Fiorentino, which is divided into 20 soldi, and each soldo into 12 denari, or 60 quattrini. The Braccio is equal to 22·98 English inches, or 1·915 English feet, or 0·5836 mètres. The Tuscan mile consists of 2833·33 of these Braccia. 67·2948 are equal to a degree of the equator. The Tuscan mile is therefore equal to 1808 English yards, or 1 mile English and 48 yards, or 1·6536 kilomètre.

The Tuscan post consists of 8 miles, and is therefore equal to 8 English miles and 384 yards, or  $8\frac{1}{4}$  miles nearly. Distances are expressed in miles and posts.

There is another Braccio used by builders and surveyors which equals 21·6 English inches, or 0·5486 mètre, and 5 of these make the Pertica or perch.

*Superficial Measure.*—The Saccata of land is composed of 660 square Pertiche, and equals 1 acre 36 perches English measure. The Stioro contains 1541·3 square Florentine Braccia.

*Dry Measure.*—The Stajo is divided into 2 Mine, 4 Quarti, 32 Mezzette, 64 Quartucci, or 128 Bussoli, and contains 0·6913 English bushels. The Moggio is composed of 24 Staja, and therefore equals 2 quarters  $4\frac{1}{2}$  bushels English measure. The Sacco contains 3 Staja.

*Liquid Measure.*—The Barile of wine is divided into 20 Fiaschi, 80 Mezzette, or 160 Quartucci, and contains 12·042 English gallons.

The Barile of oil is divided into 16 Fiaschi, 64 Mezzette, or 128 Quartucci, and contains 8·8313 English gallons.

The Soma is composed of 2 Barili.

As the coinage and measures of Lucca are still current in that part of Tuscany, we annex a table of them :—



## § 6. COINAGE, MEASURES, AND WEIGHTS OF LUCCA.

Accounts are kept in lire, soldi, and denari; a lira contains 20 soldi, and the soldo 12 denari. The following are the coins in circulation, and their values:—

		Lire.	Soldi.		<i>French.</i>		s.	d.	
					Francs.	Cents.			
The gold Doppia	=	22	0	=	16	50	=	13	0
The silver Scudo	=	7	10	=	5	62	=	4	5 $\frac{1}{2}$
— Mezzo	=	3	15	=	2	81	=	2	2 $\frac{3}{4}$
— Terzo	=	2	10	=	1	87	=	1	5 $\frac{3}{4}$
— Quinto	=	1	10	=	1	12	=	0	10 $\frac{3}{4}$
— Lira	=	1	0	=	0	75	=	0	7 $\frac{1}{8}$
— Mezza	=	0	10	=	0	37	=	0	3 $\frac{3}{8}$

There are also pieces of 2 lire, which at first sight so resemble pieces of 2 French francs, that a stranger might mistake them. In Lucca, Tuscan money is current at its value.

*Linear Measures.*—The braccio is divided into 12 once:—

1 braccia = 0·5935 mètrè = 22·98 Engl. in. or 23 in. nearly.

The canna = 4 braccia = 2·362 mètrès = 7 ft. 8·99 Engl. in. or 7 ft. 9 in. nearly.

The pertica = 5 braccia = 2·9525 mètrès = 9 ft. 8·239 Engl. inches.

The mile = 600 pertiche = 1771·5 mètrès = 1936·2495 Engl. yd. = 1 m. 176 $\frac{1}{4}$  yd.

*Weights.*—The Lucchese pound differs only by a few grains more from that of Tuscany.

## § 7. POSTING.

The tariff is the following, at the rate of 5 paoli per horse, except on entering or quitting Florence, when you pay 6 paoli. The regulations as to carriages are of the usual description, but are not very rigidly insisted upon, for the postmasters have not got a monopoly, and the government rather encourages competition.

	Paoli.		Francs or lire Italiani.
Pair of horses . . . .	10	=	5·60
Postilion . . . . .	3	=	1·68
Stalliere, per pair and per post $\frac{1}{2}$		=	25

6 paoli is the usual mancia to the postilion. If 3 horses are taken, the third is ridden by a boy, who receives half the ordinary postilion's pay.

## § 8. PASSPORTS.

Upon entering the country, the passport of *any* of the great powers suffices; but on quitting, it must receive the *visa* of the Tuscan Minister for Foreign Affairs, as well as that of the ambassadors or consuls of the states to which you are immediately proceeding, except for Sardinia, where the British Secretary of State's passport passes without a visa. The fee for the visa of the Papal Nuncio, which is necessary on entering the Roman states, is 3 pauls. A *carta di soggiorno* must be taken out by persons remaining for any time at Florence, or the other large towns. There is no part of Italy where the foreigner is now more worried by the passport regulations than Tuscany, and certainly no place where greater exactions are made upon his purse and patience than Florence. On arriving, he is obliged, within 2 days, to have his passport viséd, should

he be going onwards, for which a charge of 8 pauls is made; but should he wish to remain in the capital for a few days he must obtain a carta di soggiorno, at the further exorbitant fee of 12 pauls. The carta di soggiorno is only granted for 2 months; it will include all the members of a family, but should there be foreign servants (not Tuscan), even English, an additional fee of 5 pauls must be paid. With the carta di soggiorno the foreigner may travel throughout Tuscany, but in the event of his prolonging his stay in any one place, beyond ten days, as at Pisa, Lucca, Siena, &c., this document must be further vised, and an additional fee of 8 pauls paid. Before leaving Florence the passport must be presented at the central police office, where another fee of 8 pauls is exacted, and afterwards signed at the Ministry of Foreign Affairs in the Palazzo Vecchio: this visa is only good for 3 days, but will be renewed on going through the same process, and paying the same fee. These exorbitant exactions would seem to be intended to discourage the visits and residence of foreigners in Tuscany. So severe is this tax, that a moderate sized family, with a couple of servants, not Tuscan, will have to pay not less than 10 dollars a year (2*l.* 6*s.*) for it.

All foreigners established in business in Tuscany are obliged to pay a personal tax, assessed by the municipal bodies in proportion to their assumed profits. Persons residing for their pleasure, if in an apartment furnished by themselves, also pay a personal tax, but then the fee for their carta di soggiorno is reduced from 12 to 1 paul; but should they have sojourned more than 10 years, even in a furnished lodging, they are assimilated to persons who furnish their own apartments. The above understanding has been recently come to between the several diplomatic agents and the Tuscan authorities, and it is right that it should be borne in mind by English visitors.

### § 9. SERVANTS.

English residents in Tuscany frequently experience great annoyance from their disputes with their Italian servants. The law is very different from ours, and the servants often take a dishonest advantage of their masters' ignorance. The following summary of the liabilities of the master may therefore be useful.

By the law of Tuscany, every servant engaged at *yearly* wages is entitled to 6 months' notice to quit, or to 6 months' wages: the better way is to engage by the month, and to have a written agreement, stating that you are entitled to discharge at a fortnight's notice. Any foreign servant brought by a stranger into Tuscany, and discharged by him there, however bad his conduct may have been, can, upon applying to the tribunals, compel the master to pay his full coach-fare and expenses back to his own country, unless the employer have a written agreement to the contrary, signed by the servant. Families intending to winter in Florence generally engage a cook, at a stipulated price per month, to furnish everything required for the house; but, in this case, it is necessary for the stranger to advertise in the *Monitore Toscano*, giving his name and residence, and stating that his servants have orders to pay for everything in ready money, and that he will not be accountable for any debts they may contract in his name; failing to do this, the cook may pocket the whole of the money paid him for housekeeping, and the master will be compelled to repay all the tradesmen's bills. It is also necessary to be extremely particular to take a written receipt for every weekly or monthly payment made to the cook, as, in default of this, he will probably, on the eve of the departure of the family, go into court and swear that he has been supplying the house upon credit during his master's whole stay; and, although his master may have been in the regular habit of paying him weekly in the presence of members of his own family, and of the other servants, still, as, by the Tuscan law, *the evidence of neither rela-*

*tions nor servants is allowed to be given in the master's favour*, and as his own oath is not taken, the stranger will, after much delay and law expense, be obliged to repay the whole. The above is by no means an isolated case, but one of very common occurrence; and the foreigner will do well, in all bargains with servants, to have them made before his bankers or one of his clerks.

It is also extremely desirable, in engaging apartments, to avoid employing a valet-de-place, or other person similarly situated, as he will be sure to levy a contribution, which is added to your rent. Any gentleman intending to purchase pictures, or other works of art, should also be particularly cautioned against allowing a valet-de-place to accompany him, or have the slightest connection with the transaction, as such an assistant will be sure not only to help in defrauding you, but will receive a per centage for his trouble, to come ultimately out of the purchaser's pocket.

### § 10. PAINTING.

It was in Tuscany that the art of painting was revived in the middle ages.

At the era of the revival of art in Tuscany, artists were artificers in the strictest sense of the term. They studied their art not in the academy, but in the workshop. The "*Arte degli Orefici*," the goldsmiths' craft, was the chief school; hence came some of the best artists in all the three branches of architecture, sculpture, and painting. Brunelleschi, Ghiberti, Orcagna, Luca della Robbia, Massolino, Ghirlandajo, Pollajuolo, Botticelli, Verrochio, Francia, Finiguerra, Andrea del Sarto, Baccio Bandinelli, Benvenuto Cellini, Vasari, and a host of other inferior names, all were brought up in this trade, which some practised to the end of their lives. Painters were chiefly employed in church imagery and ornaments, as decorators of houses and furniture. The articles which gave occupation to their pencils were of various descriptions. The most costly seem to have been the ponderous well-lined chests in which the *trousseau* of the bride was conveyed to her new domicile, or in which the opulent citizens kept their robes and garments of brocade and velvet, no small portion of their inheritance. Bedsteads, screens, cornices, and other ornamental portions of the rooms, were adorned in like manner. Subjects were often borrowed from the legend or the romance, the illustrations of the popular literature of the age. Here also were exhibited the amusements of the world:—tilts and tournaments, the sports of the chace, and the pastimes of wood and field, were often particularly chosen; and upon such works the most excellent painters exercised themselves. Even under the early Medici, when the altered spirit of the pursuit had rendered painting a profession, it was still talked of as a trade. It was in the "*bottega*," the shop, and not in the studio, that the painter was to be found. The statutes of the Company of St. Luke, or the "*Arti de' Dipintori*," at Florence, 1386, show that, as in London, they were a mere guild of workmen or tradesmen. There were the like fraternities at Bologna and at Venice; and all were equally comprehensive, admitting as their members trunk-makers, gilders, varnishers, saddlers, cutlers, in short, all workmen in wood and metal whose crafts had any connection with design, however little that might be.

Most, perhaps all, of what we should now term the easel pictures of the oldest masters, have been detached from articles of ecclesiastical or civil furniture: and indeed, before the 16th centy., it may be doubted whether any *cabinet pictures*, that is to say, moveable pictures, intended merely to hang upon the wall as ornaments, without being considered as objects of veneration or worship, ever existed. For an account, however, of the artists of the Florentine school, and for their respective characters and merits, the traveller must be referred to Kugler's Handbook and to Vasari's great Biographical work.



## § 11. SCULPTURE.

The earliest mediæval sculpture of Tuscany appears, perhaps, at Pistoia, where a *Maestro Gruamonte* has left several specimens of his chisel: they seem above the average of his age. Pisa was illustrated by *Nicolo di Pisa* and other artists of the Pisan school, of whom *Andrea* worked much at Florence; and an impulse having been thus given, the art speedily attained the greatest vigour. Sculpture with the Florentines, like painting, was a trade, and very frequently connected with some other calling. Very often the sculptors were also *orefici*, or workers in metal. At the head of the Florentine school, properly so called, stands *Andrea Orcagna*, or *Orgagna* (1326-1389), who was originally a goldsmith. He became an architect, painter, sculptor, and poet. "His works in sculpture, notwithstanding a certain dry quality of execution that pervades them, have great merit. His most esteemed performances are the sculptures on the tabernacle in the chapel or oratory of Or San Michele in Florence. Orcagna showed great talent in the management of his draperies, preserving considerable breadth in the forms and dispositions of the folds, and so composing them as not to conceal the action of the limbs."—*Westmacott jun., A. R. A.*

A new era of Tuscan sculpture begins with *Donatello*. There has been some discussion as to who was his master, and there are several very able men who flourished just before him, and who led the way. *Jacopo della Quercia*, otherwise *Jacopo della Fonte*, is one of these: he produced the beautiful tomb of *Ilaria del Carretto* at Lucca. There were also many *Fiesolani* of great ability: they were rather a school of masons and workers of ornaments, but they acquired great dexterity of hand: one of them was *Andrea da Fiesole*, who worked with great purity of style. *Donato di Betto Bardi*, better known as *Donatello* (born 1383, died 1466), travelled much in Italy, studying the antique at Rome. "The works of Donatello are numerous, and remarkable for their superior qualities. His conceptions were bold, and his execution vigorous, and it is easy to see in his performances the reason for the compliment paid to his statue of St. Mark by one who could so well appreciate these qualities as Michael Angelo—'Marco, perchè non mi parli?' It is probable that the somewhat exaggerated treatment which is observable in some of the productions of Donatello, as well as of his contemporary Ghiberti, arose from their desire to avoid the dryness and poverty of form in the works of some of their immediate predecessors."—*Westmacott jun.* *Filippo Brunelleschi* (1377-1446) attempted to rival Donatello, but not successfully, for, much as he excelled in architecture, in sculpture he showed but inferior talent. *Antonio Filarete*, a disciple of Donatello, is principally known as an architect. *Michele Michelozzi* worked with Donatello. *Desiderio da Settignano*, a favourite scholar of Donatello, who died at the age of 28 years, was most graceful in his designs, and succeeded most happily in giving to his marble an appearance of softness. *Nanni di Banco* (1383-1421) was a scholar of Donatello, more distinguished for his good and amiable qualities than for his skill: he was, however, much employed, *Antonio Rossellini* (flourished 1440-1480), and *Bernardo his brother*, are most fully masters of all the mechanical portions of their art; but both had merits also of a high order, and Michael Angelo much admired the expression of *Antonio's* countenances and the execution of his drapery. He worked with the utmost freedom: the marble seemed to yield before his hand like wax, and his figures are pervaded by tenderness and sweetness. *Lorenzo Ghiberti* (1378-1455), educated as a goldsmith, has secured a lasting reputation by his celebrated bronze gates of the Baptistery at Florence. He was also a good painter, and has left some curious historical writings upon art. *Luca della Robbia* (1388-1460) was also a goldsmith. He worked sometimes in metal and marble, but principally in a species of porcelain of his own in-



vention—burnt clay, painted with vitrified colours, and possessing remarkable durability. *Agostino* and *Ottaviano*, his brothers, worked in the same line, and their performances can scarcely, if at all, be distinguished from those of *Luca*. *Andrea*, a nephew of *Luca*, and exceedingly devoted to his art (1444–1528), another *Luca* and a *Girolamo* followed, all keeping the secret of the porcelain, which died with them. “There is a tradition that *Luca della Robbia* committed his secret to writing, and enclosed the paper, or whatever it was inscribed on, in some one of his models before he sent it to be baked; so that it could only be known at the price of destroying, or at least injuring, a number of his works, till the document should appear. Among his productions are some of great beauty. They consist chiefly of groups, in alto-rilievo, of the Madonna and infant Saviour, or Christ and St. John as children, and similar subjects.”—*Westmacott jun.* *Benedetto* and *Girolamo Majani*,—some say uncle and nephew, some say brothers—were artists of great fertility of invention and much elegance. *Benedetto* worked much in wood, both in carving and in inlaid wood or *intarsiatura*. *Antonio del Pollajuolo* (1426–1498) possessed so much anatomical knowledge that he has been called the precursor of Michael Angelo. Though not a pupil of Ghiberti, *Pollajuolo* worked much under that great master; he and his brother *Pietro* were also excellent goldsmiths and workers in metal. *Andrea del Verrocchio* (1432–1488), a goldsmith, and afterwards a pupil of Donatello, possessed, like *Pollajuolo*, great anatomical knowledge. He principally failed in his draperies. He was an artist of much inventive skill, usually working in metal, and he first made plaster casts. *Matteo Civitali* (1435–1501) is noticed at Lucca. Until a mature age this very exquisite artist practised as a barber. *Andrea Ferrucci* and *Mino da Fiesole* both belong to the school of Fiesole. *Michael Angelo* (1474–1563) became at an early age the scholar of Domenico Ghirlandajo, the most celebrated painter of his time, and afterwards studied under Bertoldo, the director of the academy established by Lorenzo de’ Medici at Florence. “Till the time of Michael Angelo the works of art since the revival were all more or less meagre and dry in style, although considerable feeling and talent were occasionally displayed in their conception (or invention) and composition. Extraordinary efforts were sometimes made, as by Ghiberti and Donatello, to infuse into them a better and more elegant quality of form, but it was left for Michael Angelo to effect that total revolution in style which has stamped not only his own productions, but the art of his age with a character peculiarly its own.”—*Westmacott jun.* *Baccio di Montelupo* (flourished 1490), also of the school of Ghiberti, produced but little in Tuscany; he was free and bold in manner. *Giuliano di San Gallo* (d. 1517) and *Antonio di San Gallo* (d. 1534) are more known as architects than as sculptors; their minor ornaments show much taste. But in this line they were much excelled by *Benedetto di Rovezzano*, whose works of this description exhibit the utmost delicacy of touch and elegance of design. *Andrea Contucci* worked principally out of Tuscany; what he has left here is generally simple and affecting. Of *Francesco Rustici* there are remarkably few specimens. Cicognara considers Rustici as a first-rate artist. *Baccio Bandinelli* (d. 1559) possessed extraordinary talent. He was an ill-conditioned man, and was much censured in his own time by the many enemies whom he had made; but he was an artist of extraordinary power, bold in design, rich in invention, and peculiarly clever in his draperies. *Montorsoli* (d. 1563) worked under Michael Angelo. His heads are full of expression and grace, and his style so like that of *Raphael di Montelupo*, also a pupil of Michael Angelo, as to be scarcely distinguishable from him. *Il Tribolo*, the son of a carpenter, made copies of Michael Angelo with remarkable accuracy, and, when he worked independently, he was distinguished for his delicacy and sweetness. *Giovanni dell’Opera*, a pupil of Bandinelli, is, allowing for some incorrectness, amongst the best artists of the

Florentine school. The *Perseus* of *Benvenuto Cellini* (d. 1570) is certainly a masterpiece of art. *Vincentio Danti* is perhaps a little exaggerated in his anatomical display; this pupil of Michael Angelo approaches most nearly to the excellences of his master, and he fully understood as well the theory as the practice of his art. *Bartolomeo Ammanati* (1511-1592) was excellent as a sculptor as well as an architect. He was often employed on statues of large dimensions, which at this period had become much in vogue. *Giovanni di Bologna* (1524-1599), a Fleming by birth, came to Italy at an early age, and lived so many years at Florence that he must be considered as a master of the Tuscan school. He is one of the first in whose works we observe a decline in sculpture. Instead of grace we find affectation and mechanical skill held in high estimation. "His works are full of imagination, and are executed with a boldness and ability that both surprise us and call forth our admiration; but there is at the same time an exaggeration in the attitudes, and an endeavour after picturesque effect, that disappoint us."—*Westmacott jun.* In *Pietro di Francavilla* (1548-1611), a Fleming from Cambray, but an adopted child of Florence, we can begin to trace the rapid decline of art. Not without considerable ability, he is mannered and affected. *Giovanni Caccini* (1562-1612) was a free and clever workman, and an excellent hand at restoring an antique. Many of the ancient statues in the Grand Ducal gallery owe, in their present state, more to him than to their first authors. *Pietro Tacca* (d. 1640) must be particularly noticed. This disciple of Giovanni di Bologna was an artist of great and real genius: he worked in every species of material, even in wax, but he excelled in bronze, the castings of his figures being conducted with the greatest skill. *Antonio Susina* (d. 1624) was an excellent worker in bronze: he had, in his time, almost a monopoly of crucifixes and of similar church images. In the decline of art *Gherardo Silvano* (d. 1675), who was also an architect, showed a considerable degree of cleverness and truth. Of the last period *Foggini* may be mentioned with praise, as showing great mastery of the chisel, though with all the faults of the school of Roubillac, of whom he was nearly a contemporary.

Respecting the present state of the Fine Arts in Tuscany little can be said. Some of the principal artists have considerable merit, but in the midst of the most splendid models, and enjoying all the advantages of tuition, there is no approach to the original talent of former ages. "You will find," said an intelligent Italian to us, "in our Academies scores of Raphaels and Michael Angelos under twenty years of age, showing much genius, much precocious talent; but what becomes of it nobody can tell: it all evaporates."

# ROUTES.

## ROUTE 40.

### SARZANA TO LUCCA.

1½ Sard. posts, and 5 Tuscan posts.

Genoa to Sarzana (Rte. 13).

1½ or 1 Tuscan post, *Avenza* (an extra horse from Avenza to Massa, and *vice versd*), pop. 2000, situated on the torrent bearing the same name. The castle was built by Castruccio degli Antelminelli about 1322, for the purpose of protecting the dominion which he had conquered in the Lunigiana. It is a grand building, little injured: the round towers which flank the fortress are surmounted by machicolations of the boldest character. Avenza is the first town of the duchy of Massa, and the Modenes dogana is stationed here. The small port from which the Carrara marble is shipped is at a short distance from here.

Between Sarzana and Avenza, but on the coast and nearer to Avenza, are the scattered and scanty remains of the once celebrated *Luna* or *Luni*, a very ancient Etruscan city, giving its name to the Gulf of Luni, now the Gulf of *Spezzia*, and to the whole district of the Lunigiana. Lucan makes it the residence of Aruns, the oldest and most venerable of the Etruscan augurs. Lucan's verses attest the Etruscan origin of Luna and its desolation in his time:—

“Hæc propter placuit Tuscos de more vetusto  
Acciri vates, quorum qui maximus ævo  
Aruns incoluit desertæ mœnia Lunæ.”

Luna has not flourished much since Lucan's days. It became the port of shipment for the marbles quarried from the adjoining mountains and from Carrara; and its “*candentia mœnia*” are described in the curious poetical itinerary of Rutilius Numentianus. Some have supposed that Luna was dismantled by the Lombards; and in 1016 the Emir Musa plundered it and carried away its inhabitants into captivity. From this period Luna fell into great decay, though it continued to be the seat of the bishop, until the see was translated, in 1465, to Sar-

zana, and it is now wholly deserted. The remains of the Roman age, above ground, are but scanty: an amphitheatre, a theatre, and a circus may be traced with some distinctness, and some other fragments of edifices. Excavations, however, have produced rather an abundant harvest of curious bronzes and inscriptions. There are some few remains also of the ancient cathedral.

Following the post road, which passes through a country rich in corn and vines, after 4 m. we arrive at

CARRARA. (*Inn*: Aquila Nera, dirty and dear. The landlord is a sculptor.) The little principality of *Carrara* is almost all mountain and valley. The peaks of the mountains, out of whose sides the white marble is quarried, are of a beautiful warm grey colour, and are visible at a great distance all round. The city stands in a narrow valley between five mountains, the *Poggio di Montia*, the *Monte d'Arme*, the *Poggio di Vezzala*, the *Poggio di Bedizano*, and the *Poggio di Codona*. The town is a continued *studio*, peopled with artists, in various costumes: mostly they affect the shaggy aspect of the German Burschen, with a wild growth of hair, whiskers, mustachios, and beard, and every variety of head covering. Their productions generally are beautifully finished, and nicely modelled. The profusion of marble gives a cheerful appearance to the city, especially to the more modern buildings, of which the principal is the *Accademia delle Belle Arti*. The principal church, which is collegiate, was built in the 13th, and has some good sculptures of the 15th centy. “It corresponds in age and style with the Duomo of Monza. These two buildings afford examples of a peculiar and most graceful Gothic. Fragments of a similar style occur at Sarzana; but this church at Carrara is decidedly the most perfect gem of its kind. I prefer it to that at Monza.”—*R.* The *Madonna delle Grazie* is remarkable for its fine marbles.



To visit the marble quarries from Carrara there is a steep ascent to *Torano*: the summit commands a noble view; on the one side Massa and the Mediterranean, on the other the ravines of the mountains in which the quarries are situated. The excursion to these celebrated quarries must be performed in a little carriage of the country. The road is not passable for ordinary carriages, but the postilions will stop for you at a convenient station, and you pay one franc per hour for every horse which you detain. The excursion may be accomplished in about two hours. There are 31 quarries, of which not above seven or eight furnish the statuary marble. The path lies by the side of the torrent *Torano*; and after traversing the fine gorge, partly artificial, between the *Monte Crestola* and the *Poggio Silvestro*, you reach the quarries of *Crestola* and *Cavetta*, which supply a marble of very delicate grain: the largest blocks are quarried further on under *Monte Sagro*. This last is the "*Ravaccione*" marble. This portion of the quarry district is most picturesque: but another, to which the road by the side of the *Bedizzano* leads, is interesting, on account of the curious vestiges of the ancient workings. They are found in the quarries of *Fantiscriitti*,  $3\frac{1}{4}$  m. from Carrara. These derive their name from three small ancient figures of Jupiter, Bacchus, and Hercules, sculptured upon a rock; and which, being very tiny, have been denominated *fanti* by the peasants: and many names of travellers having been also inscribed upon the rocks, the odd compound of *fantiscriitti* was formed. All around are lying pilasters, columns, architraves, blocked out, but left unfinished. They appear to be of the Lower Empire.

The post road from Carrara ascends rapidly through oak woods until it reaches the point called *La Foce*. During the whole ascent the views of Carrara, and of its amphitheatre of hills, with the white patches indicating the marble quarries, are very fine. Looking in an opposite direction the

view embraces the valley of Massa, the castle of Montignoso, and the extensive plain reaching to the shores of the blue Mediterranean. Before entering Massa the Frigido torrent is crossed by a handsome bridge in white marble, erected by the Archduchess Maria Beatrice, the last of its sovereigns.

1 MASSA DUCALE; so called to distinguish it from the numerous other places having the same name, of *Massa*. (An additional horse is required in going from Avenza to Massa, and *vice versâ*.) *Inn*: Albergo delle Quattro Nazioni is now comfortable.—The views of this little city are remarkably picturesque. An old castle extends along a noble rocky ridge, a stream flows below, vines are trained over trellises, and oranges flourish. The quantity of marble employed in the buildings tells of the vicinity of Carrara.

The Palace of the Princes of Massa is the principal building in the city. During the French occupation Massa and Carrara were placed under the Baciocchi. The Princess Elisa Bonaparte Baciocchi chose the palace as her summer residence, and, in order to make it more to her taste, she ordered the cathedral which stood in the Piazza now planted with orange-trees, in front of the palace, to be demolished, and in the course of a few weeks the fabric was entirely raised to the ground. The present *Duomo* is a plain building, formerly the Franciscan convent, of the 17th centy.; but in the façade is a curious ancient doorway,—a circular arch supported by twisted columns,—which is a portion of one of the portals of the demolished cathedral.

The mountains enclose and shelter Massa; the road to Lucca passes through a most fertile country. The noble orchards, almost forests, of olives also add much to the peculiar character of this lovely region.

Pass the ruins of the Castle of *Montignoso*, fine and picturesque, beautifully situated upon a bold hill, one of the last spurs of the Appennines towards the plain, and which once commanded the road passing into Tuscany. The history of this castle, properly called

the *Castello d' Aghinolfo*, can be traced to Lombard times, and is full of remarkable incident. After passing Montignoso some short distance, the Tuscan frontier is crossed at Torre di Porta; and 2 m. beyond this, at Querceto, a good road on the l. hand leads to Seravezza, a cool, cheap, and picturesque summer residence,—a sort of quiet miniature Bagni di Lucca, where however there is little accommodation for visitors. Proceeding 2 m., we arrive at

1 *Pietra Santa*. (The *Unione*, a new Inn, kept by the brothers Bertolani, outside the Massa gate, is excellent, and, with the Croce di Malta at La Spezia, the best between Genoa and Lucca: *Hôtel de l'Europe*; clean and reasonable.) Pop. 3450. This city is beautifully situated, with a background of swelling hills. It is surrounded by venerable old walls, which could tell many a tale of Guelphs and Ghibellines, and which extend up the olive-clad hill to the old castle. In the centre of the city is an interesting group of ecclesiastical buildings. The ch. of St. Martin is called the *Duomo*, although it is not a cathedral. It was rebuilt in the 13th cent., but many parts are later. The façade is nearly all of the 13th cent., and contains a fine rose-window which abounds in curious details; so also do the doorways. The interior is much modernised: the pillars of coloured marble are of the latter half of the 16th cent. The pulpit is by *Staggio Staggi*, an artist of wonderful merit (see Pisa, *Duomo*), by whom there are also many sculptures in the choir. The Baptistery contains bronzes by *Donatello*, and sculptures by *Staggi*, executed about 1525. The font is an ancient Roman *Tazza*, with figures of sea-gods. The bronze figure of St. John, which crowns the cover, and the Baptism in the Jordan, are by *Donatello*.

The ch. of *Sant' Agostino* is of the Gothic of the 15th cent.: the front is rich, but unfinished. It is full of curious ancient tombs; the nave is quite paved with them. In the first chapel to the rt., on entering, is a picture, the best at Pietra Santa, dated 1519, by *Taddeo Zacchia*, of Lucca,

and a fine altar by *Staggi*, or in his style. This church, and the adjoining monastery, now belong to the *Padri Scolopi*, an educational order. The *Campanile*, detached from the *Duomo*, and the machicolated *Town Hall*, which stands between the *Duomo* and St. Agostino, complete the group of the Piazza.

Several mines of lead-silver ores and of quicksilver have been lately opened near Pietra Santa, the nearest 3, the farthest 6 m. off, to which, including a visit to the marble quarries of Seravezza, an agreeable excursion may be made, by an excellent road of 4 m. from Pietra Santa to the latter town.

Travellers proceeding to Pisa, without entering Lucca, can arrange with the master of the *Unione* hotel at Pietra Santa, who will undertake to convey them, there being no longer any post stations on the road: horses are changed at Montramito and Maggiano, the distance charged being 4 posts. Persons going to the Baths of Lucca pay 4½ posts, and change horses at Maggiano: from thence they go to Moriano 7 m., where the Serchio is crossed, and afterwards by the ordinary road from Lucca (p. 395) to the Bagni.

[2½ m. from Pietra Santa a road to the l. leads to *Stiava*, a villa of the Duchess of Lucca; another on the rt. to *Viareggio*, which is frequented in summer for sea-bathing. Viareggio has no beauty in itself, but affords a glorious view of the mountains of Carrara. Pop., in 1852, 7620.]

1 *Montramito*. (From Montramito to Maggiano and Lucca an extra horse.) The *relai* is a single detached house, at the foot of the hill of La Chiesa, which you climb by a long ascent of nearly 550 ft., from whence you have a fine view of the sea, and then descend into a well-cultivated plain. Above, upon a beautiful hill, stood the ancient castle of Montravanto. Montramito was formerly called Monte Travante.

On the rt. is the small village and curious castle of *Nozzano*, said to have been built by the Countess Matilda.

*Massa Rosa*, otherwise *Massa Grossa*; a scattered borgo, at the foot of a



hill, covered by a villa, anciently a feudal castle, once a regal villa.

Cross the *Serchio* at S. Pietro. Here branches off on the rt. a cross-road, which, after a quarter of an hour of vetturino travelling, joins the highway from Lucca to Pisa, at the village of *Montuolo*, without going round by Lucca.

2 LUCCA. Pop., in 1852, 22,476. (*Inns*: Albergo dell' Europa, clean and comfortable, kept by Gustavo Pagnini, nephew to the person of that name at the Baths; La Croce di Malta, very good, obliging people; Pellicano, kept by Orlandi, who keeps the hotel of the same name at the Baths; H. de l' Univers, good and moderate.)

*Post-office*. Letters arrive every morning at 8, and are despatched every evening at the same hour. Letters to England need not be pre-paid.

"*Lucca l' Industriosa*" wears an appearance of considerable activity. It was a place of importance under the Lombard kings. After the subversion of the Lombard dynasty Lucca was governed by dukes of its own, whose rule extended over the whole of Tuscany. In the 12th centy. it became a free town, and, for above a centy. was governed by consuls of its own choice; but disturbed, in common with the other cities of Italy, by dissensions amongst its own nobles, and by Guelph and Ghibelline factions, it became so weakened as to fall into the hands of the stranger. In 1314, Ugucione della Faggiuola, Lord of Pisa, favoured by the Ghibelline party, made himself master of it, but, being expelled 2 years afterwards, Lucca was governed, until 1313, by Castruccio Castracane, one of the most remarkable men of his age, and subsequently by Martino della Scala, until it again fell into the hands of the Pisans, who held it till 1369. Its inhabitants then purchased a charter from Charles IV. for the sum of 300,000 florins, and thus recovered their liberties, which they retained until near the end of the century, when another domestic tyrant, Guinigi, obtained for a time the supreme power. Lucca, however, remained an inde-

pendent city until 1799, when entered by the French.

Lucca was the first place in Italy where silk was produced and manufactured. "In the year 1314, Lucca alone, among her sister republics, enjoyed the lucrative monopoly. A domestic revolution dispersed the manufacturers to Florence, Bologna, Venice, Milan, and even the countries beyond the Alps; and thirteen years after this event the statutes of Modena enjoin the planting of mulberry-trees, and regulate the duties on raw silk."—*Gibbon*. The production of silk had been introduced into Lucca from Sicily, whither it had been brought from Greece by the Normans.

Lucca retains two monuments of the Roman age; portions of its amphitheatre (see *Piazza del Mercato* p. 394), and some small remains of a theatre. The latter are not far from the ch. of S. Maria di Corte Landini.

The *Duomo* or Cathedral dedicated to St. Martin, is a remarkable monument of architecture and art. It was founded in 1060, and consecrated 6th Oct. 1070, by *Anselmo Badagio*, who, having filled the episcopal chair of Lucca, became supreme pontiff under the name of Alexander II. (1061-1073). He was the pope who presented the consecrated banner to William of Normandy when about to invade England. Most of the features, however, of the building raised by Alexander II. have been obliterated by subsequent additions. The fine façade, of three large unequal arches below and three tiers of small arches above, was erected by the sculptor and architect *Giudetto* in 1204. "The rich inlaid work of the fronts of this church and S. Michele are altogether unique. Both represent hunting-pieces, lions, wild boars, wolves, foxes, and deer pursued by hounds and men, with lance and horn, constantly repeated."—*R*. The atrium abounds with curious ornaments of the date of 1233 and interesting inscriptions. Over the l.-hand door, is a semicircular alto-rilievo, of the Taking down from the Cross, by *Nicolo da Pisa*. On the architrave below is a

very rude mezzo-rilievo of the Adoration of the Magi, attributed to *Giovanni*, his son. Between the doors are 4 rude reliefs, representing subjects from the life of St. Martin; below, the 12 months of the year, with their attributes, a man sitting over a fire for January, reaping in June, the vintage in September, &c. Near them is an Equestrian Statue of the patron saint, St. Martin, dividing his robe with the naked. The principal inscriptions are, one, recording in hexameters the founding and consecration of the cathedral by Alexander II.; the epitaphs of Adelbert, the "*Dux Italiæ*," and of Bertha his wife; and a curious covenant, or engagement, entered into by the money-changers A.D. 1111.

In the interior the lower arches of the nave are Lombard, the upper portions are Gothic, added about 1308, when the church was lengthened and raised. The gallery, which we call the Triforium,—here of large dimensions—is filled in its circular arches with the richest Gothic tracery. The roof is painted blue, with circular frescoes of Saints: the mosaic pavement, which in part remains, is curious in Gothic patterns; one of its compartments, in coloured marble, represents the Judgment of Solomon; the deeply-tinted stained glass, of which there is much, is rich, particularly in the uppermost tier of windows on the l. side of the choir. The centre window of the choir bears the name of the artist, Pandolfo d' Ugolino da Pisa. A cresset, a species of vessel composed of iron bars, is suspended from the vaulting of the nave. The bishops of Lucca (since 1726 an archbishopric) possessed numerous ancient and honorary privileges, derived from emperors and popes—jurisdictions and regalities, as Counts of the Empire—power of creating 8 knights of the order of the golden spur,—and many others which have become valueless or have passed away. The only privileges, in fact, practically existing, are those enjoyed by the archbishop, of wearing the purple of the cardinals of Rome, and of having the ceremony performed before him of burning the

flax in this cresset: whilst, as the light flames arise and are spent, the choristers chant "*Sic transit gloria mundi*." But whilst this ceremony is performed before his Holiness only on the day of his coronation, it is repeated before the prelate of Lucca whenever he officiates pontifically on solemn festivals. The eighteen canons, like their prelate, have many honorary privileges, such as wearing the mitre borne by cardinals, and the pectoral, which are even yet much prized, whilst the thirty-three chaplains, whom we should call minor canons, are in their degree equally privileged by being allowed to wear the *cappa magna*.

Beginning the examination of the interior on the rt. hand on entering at the W. end, the objects most deserving of notice are the following:—At the first altar, The Nativity, *D. Passignano*: at the second, the Adoration of the Magi, *F. Zuccaro*: at the third, the Last Supper, *Tintoretto*: at the fourth, the Crucifixion, *D. Passignano*: at the pillar near the fifth altar stands the very beautiful marble pulpit executed by *Matteo Civitali*, in 1498. As you enter the sacristy, is a *Ghirlandaio*, a fine specimen of this master, and which is quoted by Vasari. The principal figure is the Virgin, attended by Prelates and Saints, Pope Clement, St. Peter, St. Paul, St. Clement, St. Sebastian. Below is a small long picture, representing passages in the lives of the saints, very tiny figures delicately pencilled in *chiar'-oscuro*. In this sacristy is kept a curious ancient cross of silver gilt, executed in 1350 by *Bettuccio Baroni*. Return to the church and enter the S. transept. Here is the very beautiful monument, in Carrara marble, of Pietro da Noceto, Secretary of Pope Nicolas V., erected in 1472 by *Matteo Civitali*. The works of this artist (born 1435, died 1501) exist only in Lucca, his native city, and in Genoa. Cicognara thought this, perhaps, the finest work of the kind of the 15th century. Beyond this is the tomb of Domenico Bertini, the friend and patron of *Civitali*, 1479, with the bust of the deceased. Probably this

and the tomb of Bishop Salutati, in the Duomo of Fiesole, are among the finest work of the 15th centy. In the chapel of the Sacrament, which is opposite the monument of Noceto, are two small angels kneeling before the tabernacle, by *Civitali*. Leaving this chapel, on the rt. is the altar of St. Regulus, surmounted by a sepulchral urn, on which lies a figure of the saint by *Civitali*, between St. Sebastian and St. John the Baptist. St. John is represented as consumed by abstinence. Beneath are bas-reliefs, representing the martyrdom of the saints whose statues are above. The Herodias dancing before Herod is a graceful figure.

In the N. transept, is a curious historical memorial—the altar consecrated to Christ the Deliverer, *Christo Liberatori, ac Divis Tutelaribus*. This was erected by the Lucchese after their deliverance from the Pisan yoke in 1369, and seems to have been known from the time of its erection by the name of the *Altar of Liberty*. As it now stands, it is the work of *Giovanni di Bologna*, 1579. The main subject is the Resurrection of our Lord. On one side is St. Peter, on the other St. Paulinus, the first Bishop of Lucca. On the wall, by the side, is a beautiful picture by *Daniel da Volterra*, a small figure of St. Petronilla. In the adjoining Capella del Santuario is a very fine *Fra' Bartolomeo*, dated 1509—a Virgin and Child, an Angel with a lute below, St. John the Baptist and St. Stephen. The marble monuments are by *Civitali*. Near the door in the N. transept is a marble sarcophagus with figures of children and a recumbent female figure on the top. It is the tomb of Ilaria del Carretto (died 1405), wife of Paolo Guinigi, Signore of Lucca; a work of *Jacopo della Quercia* in 1544: much praised by Vasari. "The couched figure is deserving of great praise: the head-dress is singular, and consists of a turban-like fillet round the brow divided by bands of roses. The same head-dress in every respect occurs in a picture by *Gentile Bellini*, in the collection of Professor Rosini at Pisa."—*R. Pro-*

ceeding round the church, after passing the organ, at the first altar is the Visitation, by *Ligozzi*. In this picture the artist introduces himself speaking to a prelate.

Near the next altar is a small octagonal temple or chapel of marble, richly gilt and adorned, built by *Matteo Civitali*, in 1484, at the expense of his friend Domenico Bertini. This chapel contains the "*Volto Santo di Lucca*," in mediæval Latin called and spelt "*Vultum de Luca*." This is an ancient crucifix carved in cedar-wood, and supposed to have been made by Nicodemus. According to an ancient tradition it was miraculously brought to Lucca in 782, and was perhaps one of the earliest of the images which, acquiring what we should term an European reputation, exercised such a deleterious influence throughout Christendom. Amongst the many oaths and imprecations used by William Rufus, his favourite one was "*per vultum de Luca*," which by some modern historians has been translated by the "*face of St. Luke*." The figure is long and meagre, clothed in a pontifical dress, stiff and dark. Whether it be the production of Byzantine artists is a contested point. It is only exposed for public devotion three times in the year, when the head is adorned with a silver-gilt crown and the breast with a large trinket. It may, however, be seen at any time by special permission from the Archbishop: but a facsimile is always exposed to view. Before the entrance of the chapel is a lamp of solid gold, weighing 24 lbs., suspended by chains of the same metal, an offering of the Lucchese in 1836 when they were in terror of the cholera. The gilt iron gates of the sanctuary are very handsome. Immediately behind this chapel is a fine statue of St. Sebastian, by *Matteo Civitali*, one of the best works of the 15th centy. At the fourth altar is a highly praised Presentation in the Temple, by *Bronzino*. The history of the *Volto Santo* is in part told by a fresco by *Cosimo Roselli* on the N. side of the great entrance to the ch.—an angel appearing to Nicodemus in the



background, and Nicodemus again in the foreground with a trunk of a tree, which he is about to hew into the sacred image.

Behind the cathedral is a curious little Gothic chapel, *Sta. Maria della Rosa*, erected in 1333.

*San Michele.* "San Michele was originally founded by Teutprandus and Gumpranda his wife, in 764; and the bulk of the fabric belongs to that date. At that time the archangel, for whom a particular devotion had, in the preceding century, been imported from Apulia into the N. of Italy, was the favourite protector of the Lombards. But the rich façade, to which this church owes its celebrity, was added at a much later period, in 1188, when Lucca was a free town, and its inhabitants resolved to do credit to themselves by adding splendour to their public buildings. In 1188 the celebrated architect Giudetto, who was afterwards employed to decorate the cathedral in the same manner, was called upon to ennoble the W. end of San Michele. The idea of this façade is evidently taken from the cathedral of Pisa, though executed in the more florid style which had subsequently come into fashion. If this façade sins against classical rules in the multiplicity and irregularity of the orders of its columns, in their variety and over enrichment, it nevertheless produces a grand and imposing effect. The whole is constructed of white marble from the quarries in the neighbourhood. The marble statue of the archangel at the summit is of colossal size. The wings are composed of separate plates of bronze, so contrived as to suffer the wind to pass through them freely, lest it should have a dangerous purchase upon so large a mass completely exposed to its power. Nothing more was done at S. Michele during the thralldom of Lucca, but when Lucca was again enfranchised the second order of the lateral colonnade was added (in 1377). The colonnade is sufficiently in harmony with the façade, but evinces the greater degree of purity of taste which by that time began to prevail."—*Gally Knight*. The

Campanile is a good specimen of similar constructions of the period. In the Piazza, at the S.W. corner of the church, is an altar surmounted by a good statue of the Virgin.

*San Frediano* (in the centre of the N. side of the town). San Frediano was the son of an Irish king. Having become a Christian, he made a pilgrimage to Rome in early life, and having gone back to Ireland and founded a monastery there he returned to Italy. He arrived at Lucca in 560, at a moment when the episcopal chair was vacant, and was chosen by the people for their bishop. He governed the Church of Lucca 18 years, and, dying in 578, was buried in a church he had built. Pertaric King of the Lombards, who began to reign in 671, had such a veneration for San Frediano that he resolved to build a splendid church in his honour, and, in the construction of it, availed himself of the materials of the deserted amphitheatre. He did not live to finish the building, but it was completed by Cunibert, his son and successor.

The plan of this church is that of the long or Latin basilica. It is of large dimensions, 255 ft. long, 80 ft. wide, and 73 ft. high. The walls are built of stone. The style of the architecture is not the usual style in which the Lombards were accustomed to build, but the more Roman style of the more ancient Basilicas. Single pillars support the arches on either side of the nave, and no imagery is mixed with the foliage of their capitals. Of this the explanation is to be found in the materials of which the church was built. If it is true, as stated by Lami and others, that the materials were taken from the ruins of the amphitheatre, a large supply of pillars and capitals would be afforded, which the architect of the church would naturally employ in the shape in which he found them; and it was at the time that this church was built that these materials were likely to be at command, because it was not till the early part of the 7th century that the amphitheatres of Italy were destroyed. In vain had the

bishops protested against them. The amphitheatres remained on foot till the arrival of the Lombards, whose morals, purer than those of the luxurious people of Italy, would not allow such schools of vice to remain in existence.

This is one of the churches which have been turned completely round. The principal entrance now occupies the original position of the apse, and the apse has been rebuilt, apparently with the old materials, in the original situation of the door. The change took place when the walls of Lucca were rebuilt, and the church, which had formerly stood without the walls, was now comprised within them, and required to front the street. This alteration was made in the 12th century. It was then the Abbot Rotone erected the new front in its present form, and added the pictures in mosaic with which it is decorated.

The roof was formerly carved and gilt, but was renewed in 1843 in a plain style. Beginning the circuit of the interior at the rt. hand on entering at the end of the nave,—the ancient font, intended for baptism by immersion, is covered with sculptures by an artist who has inscribed his name, “Robertus Magister.” The characters show that he flourished in the 12th century. The modern font, by *Nicolao Civitali*, is of delicate workmanship in the best cinque-cento style. At the altar behind the pulpit is a much-esteemed picture by *Francia*, the Virgin received into Heaven, in his early style, and he has repeated portions of the composition in a picture in the Duomo of Ferrara. Around the high altar is a mosaic pavement of the 14th century, interesting as being like that of Edward the Confessor’s chapel in Westminster Abbey. The high altar itself has been recently put up; it is not an ornament to the building. Standing against the wall of the choir is an enormous slab of marble, about 17 ft. in length and 7 in height. It is supported by piers of brickwork, and does not touch the wall behind. An inscription, apparently of the 11th century, testifies that St. Frediano,

assisted by his canons, lifted this stone, dug in a quarry four miles off, and, placing it on a car, it was drawn by two wild cows to the place where it now stands. On the opposite side of the church is the *Capella del Sacramento*. Here the altar has some reliefs, by *Jacopo della Quercia*, 1422, representing the Virgin and Child with four Saints, and events of their lives; highly praised by Vasari. Proceeding round the church you come to the Chapel of *Sant’ Agostino*, containing fine but damaged frescoes, by *Amico Aspertino*, a scholar of Francia. The subjects are taken from the legends of the Volto Santo, and the history of Lucca.

The Campanile forms no part of the original building. It was probably added before the church was turned round. Its windows increase at each story in an ascending series, an arrangement frequently seen in the more ancient belfreys of northern Italy.

*San Giovanni* (close to the cathedral), a very ancient basilica, somewhat like San Frediano, and probably of the same age, but much altered. Over the principal doorway yet remains an architrave, representing the Virgin and angels with the Apostles on either side. It is probably of the 11th centy. The 3 handsome columns of white marble of the nave have evidently been derived from some Roman edifice. The baptistery, a large square Lombard building with a pointed roof, has been altered in later times: it is impressive from its size. The ancient font has been removed, and a new one of later date placed against the wall.

*San Romano*; a church existing in the 8th centy., but altered to its present state in the 17th centy. by *Vincenzo Buonamici*; the alterations, however, stopped short, and left the front unfinished. Against the outer wall of the nave are four large tombs, each with a canopy, placed something like those at Verona, upon which are sculptured crosses of a peculiar form: they are falling fast into decay. This church was held for some centuries by the Dominicans, who have been restored; and it is, from its vicinity to the palace, consi-



dered as the chapel of the Ducal family. It contains in a chapel of the transept, on the l. hand as you face the high altar, the magnificent *Fra' Bartolommeo*, called the "Madonna della Misericordia," or the Virgin interceding for the Lucchese during the wars with Florence. This picture is in excellent preservation, and is dated 1515: it was painted for Brother Sebastiano Lambardi, the chief of the convent, and not for the Monte Catini family, as long erroneously supposed. The original drawing for this picture was formerly in Sir Thomas Lawrence's collection. The 3 figures on the rt. side are portraits; the group of an aged man, young woman, and child are incomparable for their beauty. Above is the Virgin, with outstretched arms, most earnest in supplication. There is a picture of the Virgin and Child by Vasari in the same chapel. At the first altar, on the l.-hand side on entering by the great door, is another *Fra' Bartolommeo*, dated 1509, St. Mary Magdalene and St. Catherine of Sienna. The colouring is excellent. Both pictures are specially noted by Vasari. There are some other good pictures.—*Passignano*, St. Hyacinth raising the Dead; a female figure in mourning is beautiful.—*Guidotti*, the Madonna presenting the infant Saviour to St. Agnes and St. Monica.—*Vanni of Siena*, a good Crucifixion, with St. Thomas at the foot of the Cross.

*San Salvatore*, a Lombard building, with some curious sculptures; one by *Biduíno of Pisa*, about 1180, the immediate predecessor of Nicolo Pisano, shows the dawn of a new period of art. It is in half-relief, and is upon the architrave, over the small lateral door; it represents a miracle of St. Nicolaus. The architrave of the smaller door of the façade, on the rt. as you face it, has a curious earlier bas-relief, probably of the 11th cent., representing a feast, of which the principal figure is a king.

*Santa Maria Forisportam*, so called from its having been without the gate of the city prior to 1260; a fine Lombard church, but altered in 1516, by

the nave and transepts being made loftier. It has two good paintings by *Guercino*; one, which is at the third altar in the aisle on the rt., represents Sta. Lucia; the other, which is at the altar in the transept on the l., and is the best, represents the Virgin, St. Francis, and Pope Alexander II., a fine and dignified figure. It was given by the Mazzarosa family, to whom the altar belongs.

*San Pietro Somaldi*; the front of Lombard, mixed with Italian Gothic, was added in 1203. It contains a *Palma Vecchio*, a group of Saints, Sant' Antonio Abbate being the principal figure.

*San Cristoforo*; the façade is considered interesting in the history of architecture, as showing the transition from the Lombard style to the Italian Gothic. It has a curious circular window. *Civitali* was buried here, but a plain slab, at the foot of the first column on the rt. hand side, alone marks the place of his grave.

*Sta. Maria di Corte Landini* (or *Orlandini*), built in the 13th cent., retains small vestiges of its original architecture, excepting as to parts of the façade. Of this the lower portion is singular, a row of arches, with half-length monsters projecting over the door. It belongs to the "Chierici regolari della Vergine," who devote themselves to education, and were therefore exempted from the general suppression; it is a species of private chapel, but will be opened by the sacristan. The interior is entirely modernised, with much gilding and fresco. The roof is in imitation of perspective, retiring cupolas and balustrades. Over the high altar is an Assumption of the Virgin, by *L. Giordano*. At the two altars which flank the high altar are copies of pictures of Guido, sold in 1840. *Paolini*, the Birth of St. John the Baptist.—*Vanni*, the Birth of the Virgin.

*SS. Crocifisso de' Bianchi*, so called from a crucifix left here by the White Penitents, an association of very doubtful character, in 1377, passing here on their way from Spain. It contains in the transept an Assumption, by *Spag-*

*noletto*; and a Martyrdom of St. Bartholomew, by *P. Battoni*.

*San Francesco*, erected for the Minor Observant Friars in 1442. A very spacious ch., the nave being 66 ft. wide. The roof, which has been recently repaired, has been painted in the worst taste. It contains a tablet to the memory of the celebrated Castruccio Castracane degli Antelminelli; he died Sept. 3, 1328, in his 47th year.

The *Ducal Palace* is part of a vast building, designed in 1578 by *Ammanati*, of which not half has been completed; and his designs even for that were much altered by *Juvara* and *Pini*, in 1729. The great marble staircase is fine; but since the sale of its pictures, the palace contains no object requiring peculiar notice here.

In front of the palace in the *Piazza Ducale*, stands a monument to Maria Louisa of Bourbon, Duchess of Lucca, raised by the city authorities in gratitude for her having built the aqueduct by which Lucca is now so well supplied with water from the Pisan hills. On this site, amongst other buildings, stood the church of the Madonna, built towards the conclusion of the 16th centy. by *Gherardo Penitese*. It was of the Doric order, and entirely of white marble. Princess Elisa Bonaparte, did not like it so near the palace, and therefore, like the Cathedral of Massa, it was levelled to the ground.

The *Deposito di Mendicità*, formerly the *Palazzo Borghi*, a noble specimen of a class of buildings peculiar to Tuscany, originally palaces intended for habitation and state, and also for defence. In the *Scaligerian* castles defence is the first object, and magnificence the second; but in these, peace takes precedence of war; but it is an armed peace. This building is of red brick, in the Italian Gothic style, with mullioned windows and gloomy cortiles. It was built in 1413 by Paolo Guinigi, one of the chiefs of the very powerful family which, from about 1380 to 1430, ruled the republic of Lucca. Annexed to it is a lofty tower of many stories, on the ruined top of which trees are allowed to

grow. This building is now used as a poor-house. The exterior is, however, unaltered, and deserves the attention of the architectural antiquary. On the opposite side of the same street (Via San Simone) is another Palazzo, nearly in the same style, also bearing the Guinigi arms, gules, a cross vair.

The *Palazzo Pretorio*, which dates from the time of the republic, is a good specimen of the Renaissance.

The *Palazzo Mansi*, *Piazza S. Maria Bianca*, has several excellent Italian, Dutch, and Flemish pictures: the best is the Sacrifice of Isaac, by *Ferdinand Bol*. It also contains some specimens of *Francia* and *Poussin*.

The *Piazza del Mercato* (near S. Frediano) occupies the site, and preserves the form, of the ancient amphitheatre. The external circuit is to some extent preserved; the most remarkable remains are between the principal entrance, which is at the E. end, and the entrance at the N. end of the minor axis. It seems to have been built at the end of the 1st, or the beginning of the 2nd centy., and it has been calculated that it was capable of containing 10,685 spectators seated. It had 2 stories of arches, each 54 in number. The lower part of the building is now concealed, owing to the earth having accumulated to the height of nearly 11 ft. The interior space, which is the ancient arena, was a few years ago encumbered with small houses and gardens: but it was cleared, and the line of the houses carried back to the ancient curve of the arena, and the present gateways opened, under the directions of the architect Nottolini. The entrance at the E. end, which is wider and lower than the others, is part of the ancient work. The market was, by the order of Duke Charles of Lucca, transferred here from the Piazza S. Michele, in Oct. 1839.

There are very pleasant walks and views about Lucca. Such are the promenade round the ramparts, the inner side of which is planted with trees, and that along the line of the *aqueduct*, which, by 459 arches, supplies the city. Hence may be seen to great advantage

the beautiful outlines of the hills, bounding the plain in which the city lies. The Roman remains, called the *Baths of Nero*, near the lake of *Mas-saciuccoli*, are interesting. Their site, about 8 m. from Lucca, to the W., is exceedingly beautiful.

If time allows, the following villas, Torrigiani at Camigliano, Montecatini at Gattajola, and Mansi at Segromigno, will repay the trouble of a visit by the traveller, being amongst the finest in Italy, always excepting those in the vicinity of Rome.

#### BATHS OF LUCCA.

These baths, situate in the finest of the Tuscan valleys, are about 15 m. from Lucca, reckoned at 2 posts. During the summer the couriers' carriage, which takes 6 passengers, leaves Lucca at 7 A.M., returning at 5 P.M.; another public conveyance, which leaves the baths every morning at 6 o'clock, (fare 5 pauls), starts from Lucca on its return at 5 P.M. Carriages for the journey may always be hired by families at a moderate rate, 20 pauls; they perform the distance in  $2\frac{1}{2}$  h. An excursion from Lucca to see the baths occupies a summer's day.

Leaving Lucca by the Porta Sta. Maria, or di Borgo, the road runs along a high embankment, being the outer barrier raised during the reign of the Princess Elisa, against the inundations of the Serchio. The Serchio, in the 30 m. of its course previous to reaching the plain of Lucca, descends as much as 48 ft. per m., and brings down so much alluvial deposit as to cause an increasing rise in the level of its bed. In consequence of this, the summer height of the river, at the distance of half a m. from Lucca, is 9 ft. above the sill of the gate of Sta. Maria, which is one of the most elevated points of the town. The difficulty and expense of confining the river to its present channel continues to increase so much that various plans have been proposed for carrying it off to the sea by a new and shorter artificial channel, so as to increase the current from Lucca downwards. The

present excellent road to the Baths is due to the Princess Elisa; it was previously execrable. Soon after passing the 3rd milestone, where the embankment of the Serchio ceases, a road to the rt. turns off to *Marlia*, a summer palace of the sovereign. It was purchased and embellished by the Baciocchi. It stands in a fine walled-in park of 3 m. circumference; the shrubberies are laid out in the English style; the gardens are in the French taste, ornamented with fountains and jets d'eau, in imitation of Marly, whence its name. In order to see the Palace, it is necessary to have an order.

Several Lucchese nobles have large and handsome villas, with flower-gardens, in the neighbourhood of the palace. Many of them are to be let, at from 50 to 100 scudi a month, according to the season. They are generally well furnished and commodious, but the situation is hot; there is no shade about the houses; and they are walled in by an amphitheatre of luxuriant hills on the N. from every cooling breeze; whilst the exuberant vegetation inevitably produces musquitoes. To those who dread not such annoyances the villas around Marlia will prove agreeable residences. The necessities of life are easily procured in the neighbourhood. The factor of each villa supplies oil and wine, firewood, and sometimes provender for horses; and at the village of Muriano there are a good butcher and baker.

After passing the turn to Marlia the road approaches the *Serchio*, which is crossed by a sandstone bridge, the *Ponte a Muriano*, ornamented with colossal statues of saints. This bridge was erected in 1832, in the place of the old one, carried away by a flood in 1819. The road which crosses the river leads along its l. bank into the province of Garfagnana: it was commenced by the last Duke of Lucca, and remains still unfinished.

The road from Muriano to the Baths continues to follow the l. bank of the Serchio, ascending through a splendid valley, luxuriant in vegetation; the nearer hills rich in olives and vines, the



mountains covered with chestnuts; every turn presenting a varied and beautiful landscape. On the summit of a lofty hill is seen the *Convento degli Angeli*, founded by the queen of Etruria in 1815. Its situation is salubrious, and the view from it very extensive.

A succession of picturesque villages adorn the valley and mountain sides, at intervals of 2 m. They are called *Sesto*, *Val d' Ottavo*, and *Diecimo*, according to their distances from the capital, and have borne these names from the time of the Romans. Near the last was *Ponte a Diecimo*, a bridge all of which has been swept away since 1842. A delightful drive continues along the banks of the Serchio, which comes down with a strong current, often bearing a file of rafts, each guided by a pair of half-naked mountaineers. These rafts are broken up for exportation on reaching the mouth of the River in the Mediterranean.

The road continues through a chestnut forest, whose fruit is the principal food of the mountaineers. Its cultivation was stimulated by the premiums of Paolo Guinigi, the Lord of Lucca. The chestnuts are dried in an oven, ground to flour, and baked between hot stones into cakes. These are sweet and nutritious, but heavy, and cost a third less than wheaten bread.

This valley is a rich field for the botanist, and many of our garden-plants are recognised. After 12 m. pass *Borgo a Mozzano*, on the opposite bank of the river; and a fine ancient bridge, of 5 irregular arches, comes in sight, called *Ponte della Maddalena*. Its construction is attributed to Castruccio, in 1322; but the common people, who call it the *Ponte del Diavolo*, claim the Fiend for its architect. The second arch from the rt. bank is 60 ft. high, and 120 in span; the causeway is but 8 ft. wide, and so steep that no carriage heavier or larger than a light calesse can venture over it. The little town beyond, the emporium of the mountain commerce in silk, wool, and hemp, with its convents, ancient churches, fir and pine trees, is flanked to the E. by smiling hills, covered with vines and

olives. To the N. and W. the view is closed by lofty mountains, richly clothed with chestnut forests, and beyond are the central Apennines.

2 m. further, the *Lima*, a tributary mountain stream, joins the Serchio, in the plain at the opening of 2 valleys. A road to the baths runs along both banks of the Lima, over which a suspension-bridge was erected, now several years ago, to replace one of stone carried away by the inundation of 1836; but, although only wanting the chains and footway, it has remained in an unfinished state. The road to the l. here leads into the upper valley of the Serchio, a district called the *Garfagnana*, and into Lombardy by the pass of La Foce. The distance from here to the Modenese frontier is 20 Eng. m.

After another mile the traveller reaches the flourishing village of *Ponte a Serraglio*, with its hotels, lodging-houses, and shops. There are no baths here; but in consequence of its central position between the *Bagni Caldi* and the *Bagno alla Villa*, and from its situation being adapted for carriages, this village has become the favourite place of meeting and residence of persons frequenting the baths.

*Ponte a Serraglio*.—*Inns*: There are several good hotels here, the 3 principal being kept by Pagnini, an enterprising and civil man, who speaks both English and French, and is married to an Englishwoman. There is a table-d'hôte at Pagnini's H. de l'Europe, the largest of his establishments. Pagnini is the correspondent of some of the London bankers. *Croce di Malta*, well spoken of; frequented a good deal by Italian families.

The *Post-office* is at Ponte a Serraglio. From June to September letters arrive from Lucca at 10 A.M., and depart at 4.30 P.M. Before and after the high season, the Lucca *procaccio* or messenger, takes the letters in the morning, and brings the arrivals back by 6 in the evening. There are weekly *procaccios* to Florence, and Leghorn, affording facilities for receiving trunks, packages, &c., from England.



The *Cercle Casino* is also situated here. It is a handsome building, with large billiard, ball, and reading rooms. It is now a government establishment, and well managed. Strangers are admitted on paying 20 pauls for the season. The English, French, German, and Italian papers are taken in. Gambling, once the bane of the baths of Lucca, was very judiciously suppressed in 1846 by the then reigning Duke of Lucca, and is no longer permitted.

*English Book-Club.*—There is a very useful book-lending society at the Baths, called the Pisa Book-Club, the books being brought from Pisa for the season. Visitors may obtain its advantages for the moderate subscription of 2 dollars for their entire stay, and will find it very convenient, there being no circulating library. The collection consists of standard English works, travels, &c. All books on religious controversy are excluded, as well as novels, except such of the latter as are gratuitously presented. After paying the expenses the subscriptions are applied to the purchase of new works. The club is managed by a committee, of which Dr. Gason is the Secretary.

The Ponte is the first bath establishment, and nearest to the hot baths, which are upon the hill behind it. From the Ponte an excellent road of less than a m. leads to the second or

The *Bagno alla Villa*.—*Inns*: the *Pelicano*, kept by Gustave Pagnini, is well situated. The Hotel Gregory, recently handsomely fitted up. Further on is the *Trattoria* of Gregorio Barsantini, who sends out dinners to families, the most economical mode of living here. Amadei also is a good *traiteur*. There are numerous *lodging houses*: several of them belong to the proprietor of the Hotel Gregory. The office of the bank of Signor Peverada of Pisa is in that hotel.

The *Villa* is a long street of about 20 lodging-houses. Many of the houses have the advantage of a garden, and some have stabling. Pagnini hires and lends plate and linen on hire where it is not supplied by the lodging-houses.

*N. Italy—1854.*

The houses let from 50 to 350 scudi for the summer season, or from May to October.

The *English Chapel*, erected by private subscription, is at the Villa. Annexed to it are apartments for the clergyman, who officiates at Pisa during the winter.

A road turns off to the l., and ascends till it brings the visitor to the palace, where the Duke of Lucca resides from the end of June to the middle of Sept. Around the palace are a dozen good houses to be let, mostly belonging to the Lucchese nobility, and preferred by foreigners for their more elevated situations. From the small square before the palace you may walk, ride, or be carried in open *portantini* (a species of palanquin), over the mountain, by a very pretty road, to the

*Bagni Caldi*, the 3rd village, containing a group of lodging-houses, on the side of a high hill. Those who prefer bracing air will find it in this situation. A carriage-road winds down to the *Ponte a Seraglio*, and there are shady walks, by short cuts, for pedestrians.

There are 5 establishments of baths. 4 are above, and near to the Ponte a Seraglio, and are called *Bernabò*, *Docce basse*, *Bagni Caldi*, and *S. Giovanni*; about half a m. to the eastward, on the opposite slope of the same hill, are the *Bagni alla Villa*. The most commodious and accessible are those of *Bernabò*, on the hill immediately behind Pagnini's hotels. They owe their name to a native of Pistoja, who, in the 16th centy., was cured of a cutaneous complaint by these waters, whose virtues up to that time had been undiscovered. The heat of the spring is 102° Fahrenheit; the supply is abundant. Higher up the hill are the *Bagni Caldi*, consisting of 2 springs, in one of which the thermometer stands at 136°. The proportion of salts in these waters is larger than in the others, except as regards those of iron, which are more abundant in the springs of *Docce basse*. There are vapour-baths at this establishment. The *Bagno S. Giovanni* has 2 springs, whose

temperature does not exceed 98° Fahrenheit. At the *Docce basse* there are 15 springs, whose temperatures vary between 112° and 96° Fahrenheit; that called la Rossa is strongly impregnated with iron. The *Bagno alla Villa* has 1 spring of about 100° Fahrenheit. The waters here are used internally, and are sent to various parts of Italy. The springs contain sulphates and muriates of lime and of magnesia, but principally sulphate of lime. There is also a small deposit of silex, and of iron in a state of peroxide. The baths are of marble, with douches, stoves for airing linen, and every convenience. A bath costs two pauls, and a trifling gratuity to the attendants if their linen is used.

The waters flow from beneath the hill, whose base is washed on the E. and S. sides by the *Lima*, and on the W. by the *Camaglione* brook. The rock from which they issue is a tertiary sandstone, the *Macegno*, like the springs at Monte Catini. A popular opinion is, that they come from the *Montagna di Celle*, 5½ m. off, from a spot called the Prato Fiorito, remarkable for its early and brilliant vegetation, and for the rapid melting of the snow from its surface, notwithstanding its elevation. The mountain is of a conical form, one side presenting a perpendicular rock, and the other an inclined plane of greensward, enamelled, especially in June, with flowers of great variety and beauty. The ascent, 5½ m., is by the Bagni Caldi, and may be made on horseback, or in a chair. It is best to go by way of the *Monte Fegatese*, and return by *S. Cassiano di Controne*. The path runs for some way through the dry bed of a river, in the shade of a fine chestnut forest.

As a summer residence, this valley is the coolest in Italy; the sun appears 2 hrs. later, and disappears 2 hrs. sooner, owing to the height of the mountains, thus insuring cool mornings and evenings, and curtailing the accumulation of heat during the day. The river *Lima* also, dashing along from rock to rock, keeps up a continued

circulation of air. The valley is remarkably healthy: malaria and fever are never heard of, and the annual mortality is not 1½ per cent. The native population of these villages amounts to 1000 souls; the deaths rarely exceed 15 yearly, and have been sometimes as few as 11, one half infants. In September, however, the evenings become cold and damp.

There is a beautiful sequestered drive of 3 m. up the river, by the old iron-works, the only portion of the road to San Marcello traversable by carriages: and another down the Lima and up the Serchio, over the temporary wooden bridge to the upper and wider valley of the *Serchio*, towards *Turrita*, *Cava*, and *Galicano*, or by another turn to *Barga*, a small old Tuscan city on a mountain 10 m. off. The roads are generally excellent, though injured occasionally by inundations. The favourite drive to the *Ponte della Maddalena* is watered every evening, and the roads in the immediate vicinity of the baths are lighted at night.

There are many interesting points, accessible only to ponies, donkeys, and *portantini*. One favourite spot is the village of *Lugliano*, on a hill above the valley of the Lima, where there is a curious tree, of which the branches form a bower, containing a table large enough for 12 persons to dine. A much longer excursion, which will occupy in going and returning 8 hrs., is often made to the *Bargilio*, an old watch-tower on the summit of a conical mountain, from whence the whole duchy of Lucca, the sea, and, it is said, Corsica and Elba, are to be seen on a clear day. Granajolo is 2 h. distant from La Villa, and Prato Fiorito, already referred to, 7 h.

*Physicians.*—Dr. Carina is the director of the baths; he has been in England. Dr. Giorgi, a clever zealous young man, is the medical attendant of the *commune*: English physicians: Dr. Gason, an eminent Irish physician, who resides at Pisa during the winter, and Dr. Trotman from Florence, during the summer months.

There is a good apothecary, who has English medicines, at the Villa.

*Tradesmen, &c.*—At the Ponte, Coridon and Pagnini, junior, have excellent stores for groceries, English goods, wines, &c.; and at the Villa, Anguilese, a civil Italian, keeps a shop of the same kind. There are milliners and dressmakers from Florence.

Huband's English livery stables supply good riding-horses and light open carriages of all descriptions, while the natives offer ponies and donkeys; an evening pony ride costs 5 pauls, and a day's excursion 10; the *portantini* receive 20 pauls for a day's excursion, and 2, 3, or 4 for an evening airing, according to the distance.

Strangers may, by an arrangement, find the Bagni hotels quite as reasonable as those of Interlaken. Families coming for the whole season to Pagnini's may have their table well supplied; masters at 9 pauls per diem, or less, children and servants at half price. The charge for apartments depends on their selection.

There are good Italian and music teachers at the Baths, and professors come during the season from Rome and Florence to give lessons in drawing, singing, and music. Signor Tolomei, who resides here all the year round, is a good Italian and French master; Signor Moni gives lessons on the piano, and tunes instruments; Signor Guerini, from Florence.

The road from the Baths of Lucca to Modena may be taken in carriages during the months of July, August, and September. The whole distance is about 75 m., and may be performed in 2 days, sleeping the first night at Pelago, where, however, the accommodation is very indifferent.

## ROUTE 41.

LUCCA TO FLORENCE, BY PESCIA AND PISTOIA.

(About 50 Eng. m.)

LUCCA (see Rte. 40).

The greater part of this route may be now performed by railroad, the lines

being completed between Lucca and Pescia, and between Pistoia and Florence; the Rly. through the intermediate portion between Pescia and Pistoia is in progress.

Trains leave Lucca twice a day, in the morning and afternoon, employing 40 min. to reach Pescia.

The Rly. runs about 3 m. S. of the old post-road, nearly parallel to that to Fucecchio, and in the plain, as far as the first station,

*Altospaccio* (Stat.) with an old Gothic church, and from thence follows the valley of the Pescia torrent to

*San Salvatore* Stat. The view from here towards the E. over the hilly country beyond Pescia, is very fine.

*Pescia* Stat. The railway station is more than a mile from the town; here carriages will always be found ready to start for Pistoia. Indeed a regular communication is kept up between the Pescia and Pistoia Railways, a considerable part of the passenger-traffic from hence to Florence following this line.

PESCIA (*Inn*: Albergo della Posta; tolerable, and reasonable if you bargain). A flourishing and pleasant small city (pop. in 1852, 4900), of which the situation is beautiful in every direction, but perhaps most so when approached from the Florence road. But whichever way you look, the landscape is filled with villas, convents, castles, and towers, above and amongst groves of olives and mulberries; while the background is of purple hills, rising in graceful forms. The neighbourhood of Pescia is one of the parts of Tuscany where the white mulberry was first introduced, it having been cultivated here since 1340. The *Duomo* has been modernised, only a small portion of the ancient façade remaining. Its principal ornament is a monument ascribed to *Montelupo*, the disciple of Michael Angelo, and the executor of Raphael's will. The chapel in which it stands is a rich specimen of the cinque-cento style. The other churches are not remarkable.

There are several manufactories of paper in and about Pescia, from which large quantities are annually exported;



the water of the river Pescia is considered peculiarly well adapted to its fabrication.

A very agreeable road of 22 m. leads to San Marcello, on the way from Pistoia to Modena (Rte. 39).

The Rly., which has been opened as far as Monte Catini, runs parallel to the post-road, passing the neat little village of Buggiano at the foot of the picturesque hills of Uzzano and Monte Catini.

*Bagni di Monte Catini.* The waters of this place have been much frequented of late years, the season commencing in May and lasting until the middle of September, during which period the traveller will find plenty of society, abundant accommodation, and at a very moderate rate. In the middle ages these springs were greatly resorted to, but, having been neglected, they were again brought into notice towards the end of the last century, when the present bath-buildings were erected by Leopold I. There are several springs, all very copious. Their temperature ranges from 72 to 82° Fahr. They contain variable quantities of carbonate, sulphate, and muriates of soda and lime;—some of the sources (the Terme Leopoldine) as much as 2 per cent. of common salt. They are principally used internally, and have acquired a great reputation in chronic complaints of the liver and digestive organs. Some are used as baths, when heated artificially.

Attached to the principal sources is a large establishment belonging to the Government, where lodgings may be had at a fixed rate, and where there is also a good restaurant: there are several lodging-houses in the place and restaurateurs who send out diners; but, out of the season, the stranger must expect to find very indifferent accommodation, all the lodging-houses being closed. Several communications are kept up daily with Pistoia and Florence by the Railway from the latter place. The town of Monte Catini, from which the waters derive their name, is on a mountain about 2 m. to the N.E. It is a place of

considerable antiquity, and derives its name from the bowl-shaped space or concavity (Catino) in which it is situated. The ruins of the fortifications are extensive and picturesque, and are curious memorials of ancient military architecture. Here, on the 29th Aug. 1315, the Florentines were completely defeated by the celebrated Ghibelline leader, Uguccione della Faggiuola, the lord of Pisa and Lucca.

Leaving the Baths, we approach the range of hills that bound the Val di Nievole on the E. On one of them, which is of a singular conical form, is situated *Monsummano*, near which are some extensive caverns in the limestone rocks, whence issue hot springs very efficacious as baths in rheumatic affections.

*Pieve a Nievole*, beautifully situated near the foot of the ascent to the Pass of Serravalle. It possesses an ancient church, near which another has been recently built on a large scale.

*Serravalle*, a picturesque little town. on the hill to the l. Above are the ruined towers of the ancient Rocca or castle; and the old gateway which crosses the road answers to its name by *closing* the valley. Situated as the fortress is, between Pistoia and Lucca, it was a post of great importance in mediæval warfare, and withstood many a hard assault. The castle is apparently constructed out of the ruins of more ancient buildings, and some portions of the church seem to be as old as the 12th centy. A fine distant view of Pistoia on the E. is gained from the summit, and, in the opposite direction, of the rich Val di Nievole, and the distant group of the Pisan hills. The ground is here much broken with finely wooded hills. The pass of Serravalle is the lowest point in the range of Monte Albano, a spur of the Tuscan Apennines, which separates the middle and lower valleys of the Arno and higher up those of the Ombrone and Nievole.

*Barile* on the Ombrone. As you approach Pistoia the scenery varies in



character, but with increasing beauty and fertility.

2 PISTOIA; situated on a gentle rising ground near where the valley of the Ombrone opens into the great valley of the Arno. (*Inn*: Hôtel de Londres, situated just without the city, and near the Rly. Stat. and the Florentine Gate, is the best; clean beds, civil and obliging people. The Bologna coach-office is in the hotel.) Pop. within the walls in 1852, 12,830. Lofty and well-preserved ramparts surround the town. The Medici arms are conspicuously seen on the frowning summits of these walls: within, the city contains several objects of interest. The streets are all thoroughly Tuscan, and generally retain their primitive aspect. The city has not fallen into decay, but was never opulent. A considerable portion of the space within the walls is occupied by gardens.

The *Palazzo della Comunità* was begun in 1294, and completed in 1385. It is a valuable specimen of the Italian-Gothic as applied to civil purposes. This Palazzo preserves memorials of a hero named *Grandonio*, who was  $7\frac{1}{2}$  *braccia*, or about 15 ft., in height, and who in the year 1202 conquered the Balearic Islands. Nothing of him, it is true, is found in Muratori, or Denina, or Sismondi; but the blank in their pages is made up by his portrait, as large as life, on the wall of one of the halls, now called the *Camera degli Avocati*. The painting is executed in green fresco, shaded with brown, much in the style of *Paolo Uccello*. Beneath are the verses recounting Grandonio's deeds. Outside of the Palazzo, supported by an iron hand, is *Grandonio's* brazen mace with a pine-apple top, which mace was so much prized that it was kept in order at the expense of the community; and, lastly, Grandonio's brazen head, over which two keys are suspended, which are supposed by some to be the keys of the capital of the Balearic or Cannibal Islands, for such the tradition makes them. But the head is more probably that of Filippo Tedici, who in 1322 betrayed Pistoia to Castruccio degli

Antelminelli. Tedici was allowed to live with his head upon his shoulders, but it is said that after his death four of these brazen heads were put up as tokens of ignominy; and it is also said that the keys never came from the Balearic or Cannibal Islands, but that they are the keys of the prisons, and betoken the release of all the debtors and other prisoners by the alms and intercession of the bishop, Andrea Franchi, in 1399. The Palazzo, partly occupied by public offices, is a wilderness of great halls, dusty chambers, and corridors. In one of the rooms connected with the *quartiere del gonfaloniere* are 2 ambos or pulpits, of marble of exquisite workmanship of the 12th or 13th centy., which were found in 1838 under the pavement of the cathedral. In the large hall, where the meetings of the town council take place, are several Roman inscriptions and some old paintings. A number of curious old paintings are dispersed about the rooms, staircases, and passages.—By *Fra' Paolino* is the city of Pistoia at the foot of the Virgin. The frescoes of *Giovanni di San Giovanni* are much damaged, but still show beauty. In the centre of the building is a noble cortile, surrounded by a Gothic cloister, over which is a corridor.

On the opposite side of the piazza is the *Palazzo Pretorio*, built between 1367 and 1377; an excellent specimen of domestic Gothic architecture: it is curiously ornamented with ancient cressets, and the arms of the former prætors and podestas. In this cortile, erected, according to the inscription, in 1377, and completely restored in 1844, is the seat of judgment, a huge stone table. On the wall behind the table, and above the seats of the judges, are the following quaint verses:—

"Hic locus odit, amat, punit, conservat, honorat,  
Nequitiam, leges, crimina, jura, probos."

The cortile of the Palazzo Pretorio is covered with frescoes, which were also restored with the rest of the building in 1844. They consist principally of the armorial bear-

ings of the different Gonfalonieres and Podestas.

The *Duomo* has been built at various periods. Fire and earthquakes had greatly damaged the fabric, when in the 13th centy. it was enlarged according to the designs of *Nicolo Pisano*, and incrustated on the outside and ornamented within with white and black marbles. The curious portico was incrustated in the same way in 1311. This porch contains some frescoes by *Balducci* and *Giovanni Cristiani*, now damaged. Over the principal door is a good bas-relief in terra-cotta of the Virgin and Child, surrounded by angels and fruit and flowers, by *Andrea*, the nephew of *Luca della Robbia*. It was placed here in 1505, and was originally gilt. The whole of the interior was much modernised and ornamented in wretched taste in 1838 and 1839. Massy columns with corinthian capitals, a crypt, and here and there a moulding or a doorway which has escaped, bear the stamp of the 11th centy., or perhaps of an earlier age. The tribune, adorned with mosaics, was erected in 1599. The whole of the roof is of 1657. Paintings and sculptures are in great variety. Amongst many others, the following may be noticed on the l. hand side of the high altar:—*Bronzino*, the Resurrection, one of his largest pictures; grand, but left imperfect. He contracted in 1601 to paint this and two other pictures for the sum of 600 crowns, which was to cover all expenses “excepting ultramarine;” but he did not work steadily, and, having brought one picture to its present state, he left it as it now stands. In the *Capella del Sacramento* is a very ancient Madonna in fresco, now covered with a glass.—*Lorenzo di Credi*, Virgin and Child with St. John and St. Zeno, a fine picture.—In the chapel on the l. of the choir is a slab tomb of Bishop Donato de’ Medici (ob. 1474), and, on the wall above, his bust in relief; a good work by *A. Rossellino*. At the foot is the slab which covers his remains, with the ancient Medici arms in mosaic, in

chief a tortreux, charged with a cross gules.—Tomb of Cardinal Forteguerri, begun in 1462, the urn by *Verrochio*, the rest of poor workmanship by *Lotti*.—Font, by *Andrea Ferrucci da Fiesole*, covered with sculptures, whilst the architecture in which it is set is in the finest cinque-cento style.

Near the door of the nave is the interesting monument of *Cino da Pistoia* (died 1336), once equally celebrated as a lawyer and as a poet. The monument by *Cellino di Nese da Siena* only recognises Cino in his legal capacity. On the sarcophagus, which forms its lower part, he is represented as sitting in his chair, reading a lecture to nine students, disposed at their desks. At the end is a female figure, supposed to be *Selvaggia Vergiolesi*, his wife. At the middle table two of the students are very differently employed: one is reading diligently; this is the learned Baldus: another is idle; and that is Petrarch: both are said to have been Cino’s pupils. Above is an elegant Gothic canopy, supported by twisted pillars, beneath which we have Cino again, lecturing: like his compeers at Pavia, he is represented as much larger than his pupils. The female figure is again repeated, but in the garb of a Roman matron; and instead of being Cino’s wife, we suspect it is an allegorical type of the Roman law. The monument was erected, as the inscription below tells us, by the people of Pistoia—“Civi suo, B. M.”—but it would appear that his remains only found their resting-place in it in 1839. Petrarch’s funeral sonnet upon Cino is curious.

“Piangete, Donne, e con voi pianga Amore,  
Piangete Amanti per ciascun paese;  
Poi che morto è colui che tutto in’ese  
In farvi, mentre visse al mondo, honore.  
Io per me prego il mio acerbo dolore,  
Non sian da lui le lagrime contese,  
E mi sia di sospir tanto cortese  
Quanto bisogna a disfogare il core.  
Piangan le rime ancor, piangano i versi,  
Perche ’l nostro amoroso Messer Cino  
Novellamente s’è da noi partito.  
Piangia Pistoia, e i cittadin perversi,  
Che perdut’ hanno sì dolce vicino,  
E rallegrissi ’l cielo, ov’ ello è gito.”

The ornaments of the high altar were stolen from the “*Sagrestia de’ belli*

*arredi*," by Vanni Fucci, whom Dante has made as it were the *recipient* of all his antipathy to Pistoia (see *Inf.*, xxiv. 121–151); for which place also, as we have just seen, Petrarch had no very good will. In order to replace this loss, the Pistojesi put up the most sumptuous *Altar of St. James*, removed in 1786 from the choir to a side chapel, which it nearly fills. Composed of silver, chasing, niello, enamel, and sculpture, its execution occupied artists from 1316 to 1466. Of this altar the centre was, after several years of labour, finished by the Pistojesi, *Andrea di Puccio di Ognibene*: it contains prophets and apostles, richly enamelled and coloured, and fifteen Gospel and apocryphal histories: the ornaments are in fine and florid Gothic. Another portion, the lateral compartment on the rt., is probably (for there are some doubts) by *Maestro Pietro di San Lionardo* of Florence, between 1355 and 1364. These are Old Testament histories. The bosses are enamelled with rich colours also, and in an elaborate style. The third portion, on the l., is by *Lionardo de Ser Giovanni*, a scholar of Orcagna, finished between 1366 and 1371, and containing the life of St. James, the last tablet representing the translation of his relics to Compostella. The shrine of St. Otho and the several statues are partly by *Peter d'Arrigo*, a German settled at Pistoia between 1387 and 1390; partly by *Brunelleschi*, whose statues of the prophets are of great beauty; and the last figures, Angels and Saints with Tabernacles, are the production of *Nofri di Buto*, a Florentine, and *Atto di Pietro Braccini* of Pistoia, who worked till 1398. These were the principal artists, but many others took part in the work. They of course exhibit a great variety of style. In drawing, after those of *Brunelleschi*, *Lionardo's* are the best; some parts are chased, others chiselled out of the solid silver.

The sacristy has been despoiled since the days of Vanni Fucci. It still, however, contains several curious specimens of ancient goldsmiths' work. Here is de-

posited a fine ancient sepulchral urn of Roman workmanship, which for many centuries held the bones of St. Felix. There are some good bas-reliefs round the baptismal font by the school of Rovezzano, representing the Baptism of St. John and his decollation.

The campanile was originally a dun-geon tower, and connected with some of the old municipal buildings. It was then called the *Torre del Podestà*; and many of the armorial shields of the Podestàs are yet remaining upon the walls. *Giovanni Pisano* adapted it to its present purpose, adding three tiers of arches, filled up above the line of the capitals with black and white mosaic, and a lofty pyramidal spire.

The *Baptistery* opposite the cathedral, called *San Giovanni Rotondo* although it is in shape an octagon, is supposed to have been built by *Andrea Pisano* about 1337. The exterior is Italian-Gothic. It is of black and white marble in alternate layers. By some antiquarians this union of colours has been supposed to be emblematical of the reconciliation of the parties of the *Bianchi* and the *Neri*. Several sculptures of the Pisan school are over the doorways. On the l. of the entrance is a very handsome pulpit opening into the Piazza, from which sermons were preached to the out-door multitude. The interior of the Baptistery is bare, and without decoration; the square font in the centre is much older than the present building.

The ancient palace of the bishops is now used for other purposes, but its Gothic outline remains nearly unaltered. The shields of the prelates continue to adorn the exterior.

Pistoia still retains many of its ancient churches. They are generally of importance in the history of architecture as well as of sculpture. We shall briefly notice those worthy of the attention of the traveller interested in such inquiries.

*San Salvatore*; erected, as appears by an inscription in the façade, in 1270, by *Maestro Buono* and *Jacopo Squarcione*, and since partly altered. On either side of the principal doorway



are effigies of St. Michael the Archangel and King David, as defenders of the church. According to a very old tradition, Catiline is buried here.

*San Pietro Maggiore*; much altered. The front, which has suffered least, is in the style of the Pisani. The curious architrave of the principal door, supposed to be by *Maestro Buono*, represents Christ delivering the keys to St. Peter, with sundry Saints and Apostles, the latter being figures in white marble, separated by columns of black stone. It contains a fine *Ghirlandaio*: a Virgin and Saints, much injured by time.

*San Bartolomeo in Pantano*, curious Romanesque, with 5 rude Corinthian arches in front. *Rodolphinus*, the architect, has inscribed his name, and the date 1167, upon the façade. On the architrave of the principal doorway is sculptured our Lord sending forth the Apostles to convert mankind. The pulpit is by *Guido da Como* (1250), "and is very archaic in manner and very barbarous, though quaint and interesting. It is supported by a figure with its hands on its knees, in a skull-cap; and by two beasts, one a lioness suckling a cub, the other a lion standing over a winged dragon, who bites his lip—a frequent incident occurring at Parma, Lucca, and in other Romanesque buildings."—*R.*

*Santa Maria delle Grazie*, completed from the designs of *Vitoni*, in 1535, in the style of the Renaissance. Amongst the paintings are, the Virgin, St. Catherine, and St. Jerome, by *Fra' Paolino*; — and another Virgin and Saints, by *Lorenzo de Credi*. Vasari calls this one of the best pictures in Pistoia.

*Santa Maria dell' Umiltà*; a fine building, begun from the designs and under the direction of *Vitoni*, a pupil of Bramante, in 1509, in the best style of the Renaissance. It is an octagon, of the Corinthian order. *Vitoni* planned a cupola, which was executed by Vasari, who took much credit to himself for this portion of the structure. But he departed from the designs of *Vitoni*, and added the objec-

tionable attic, and the vaulting was so unskilfully constructed that it became necessary to secure the cupola by iron chains. No one could give better advice than Vasari; but "*del detto al fatto, ha gran' tratto.*" Amongst the paintings, the best was the Adoration of the Magi, by *Vasari*; but it has been much damaged by injudicious retouching. The atrium of the church, which is finished according to the original design, is fine; the wall is covered with indifferent frescoes.

*San Giovanni Evangelista*, called also, from its ancient situation, *S. Giov. Fuor Civitas*, a Romanesque building, with circular arches tier above tier. Some suppose that the architect was *Gruamons*, or *Gruamonte*, 1166, who has inscribed his name in the architrave of the lateral door, upon which is sculptured the Last Supper, in bas-relief. At the altar-end of the church pointed arches appear. The pulpit is of the end of the 13th centy. The sculptures are beautifully designed and carefully worked. It exhibits, besides a profusion of other decorations and imagery, ten Scripture histories, of which the finest is a Deposition from the Cross. The artist is not exactly ascertained: some attribute it to *Giovanni Pisano*; Vasari to a nameless German. The beautiful *bénitier* is certainly by Giovanni. It is supported by three of the theological virtues, Temperance, Prudence, and Justice, with the same attributes as in the Campo Santo of Pisa.

*San Paolo*. The front of this church was built about 1136, but has later additions, and is singular and striking. It is of Verde di Prato (black serpentine) and of grey stone, and has lofty circular arches, with a beautiful Gothic range above. The great portal is supposed to have been designed by *Giovanni Pisano*; it shows a marked adoption of Roman ornaments, and bears the date of 1323. Above the highly-ornamented portail is a statue of St. Paul, bearing the inscription of Magr. Jacobeus, 1302, with an angel on each side. Below are four pointed arches, in each of which is a sar-



cophagus, charged with a cross between armorial shields, all of one pattern, a monumental decoration characteristic of mediæval Tuscany. The painting over the high altar, a Virgin and Saints, amongst which the artist has introduced (as it is supposed) a portrait of Savonarola, is by *Fra' Paolino*. This picture, which is quoted by Vasari, has suffered from unskilful repainting; but the female figures are very graceful, and the colouring free and transparent. This beautiful ch. has just undergone a thorough repair, and is one of the first objects that attract the notice of the traveller on entering this interesting mediæval city.

*San Domenico*, formerly belonging to the Dominicans, completed in 1380. Not remarkable for architecture, but containing several valuable objects of art.—Tomb of *Filippo Lazzari*, a celebrated legist, who died in 1412, but whose monument was not raised till 1464. It is the work of *Bernardo di Matteo Fiorentino*. The usual bas-reliefs, representing the master teaching, are in very low relief; the recumbent statue has simplicity and elegance.—Tomb of *Fra Pancrazio*, a Dominican monk, raised by the people of Pistoia in 1457.—*Rospigliosi Chapel*: a miracle attributed to San Carlo Borromeo, by *Empoli*; good. There are several monuments of the Rospigliosi family, who were originally from Pistoia, in this chapel.—*Cellesi Chapel*: St. Dominic receiving the Rosary from the Virgin, by *Cristoforo Allori*. In the background the painter has introduced his own portrait, in the act of receiving payment for the picture from the Sacristan.—*Melani Chapel*: the Adoration of the Magi, painted by *Fra' Paolino* in 1539, rather flat in effect.—*Papagalli Chapel*: a Crucifixion, by *Fra' Paolino*, in which the Virgin and St. Thomas Aquinas, the latter a fine figure, are introduced. By him, also, in the choir, is a Virgin surrounded by Saints, carefully executed.—*Ghirlandajo*: St. Sebastian, a very fine painting, but unskilfully retouched. The extensive cloisters are well painted by *Sebastiano Veronese* and others (1596).

*San Francesco*, built in 1294, a spacious building. The architecture (where it remains unaltered) is Italian-Gothic. It contains some paintings of merit.—*Arrighi Chapel*: the Purification of the Virgin, by *Poppi*, which obtained high applause from Borghini, and the best contemporary judges. *Francesco Morandi* (flourished after 1568), surnamed *Poppi*, was a scholar of Vasari, and far excelled his master. He has rather whimsically signed the picture with the letters P. P. P., *Poppi pinxit Pistorii*. It is damaged by cleaning.—*Sozzifanti Chapel*: the Resurrection of Lazarus, by *Bronzino*; a capital design. The painter has introduced an expressive portrait of the friar by whom it was presented. In the chapter-hall are some frescoes, attributed to *Puccio di Pietro*, of considerable interest. Before the high altar is the handsome slab tombstone of *Magister Thomas de Weston*, an Englishman, *Doctor legum, qui obiit anno 1408*, similar to those in Santa Croce, at Florence, of the same period.

*Sant' Andrea*, an interesting church, supposed to have been the original cathedral. The architrave of the principal portal, of curious sculpture, represents the Adoration of the Magi. It is the work of *Gruamonte*, and his brother *Adeodato*, as appears from the inscription, "Fecit hoc opus Gruamons magister bon [us] et Adod frater ejus." It may be strongly suspected that the epithet given to the "good master" has transformed him into "Magister Bonus" in the pages of the historians of other churches. Some of the fine old work has been cut away. The façade has been spoiled by the tasteless modern gallery erected over it. On one of the columns is seen a mask in black marble, supposed to be one of the several heads of Tedici, stuck up in different parts of the city, after his treason. The nave of the ch. is unusually narrow. The pulpit is by *Giovanni di Pisa* (executed 1298-1301), a close copy, in the general plan, of the pulpit executed by his father at Pisa. It is in the form of a hexagon, having bas-reliefs on five of its sides. The sub-

jects are, the Nativity, the Wise Men's Offering, the Massacre of the Innocents, the Crucifixion, and the Last Judgment. It is the opinion of Cicognara that, though the pulpit of Pisa has more reputation, this has greater merit. The relief is bold: the five compartments include 148 figures, and the whole is in good preservation. 7 columns of red marble support the pulpit, 3 of which repose on figures of a lioness with her cubs, the others on a lion tearing a horse, on a kneeling human figure, and the central one upon a group of eagles and a winged lion. The figures at the five angles of the pulpit are very fine.

Amongst the remaining objects of curiosity in Pistoia the following may be noted: *Ospedale del Ceppo*, an ancient hospital, founded in 1218. The building has been modernised; its chapel has been converted into a ward for the sick, and many of the works of art belonging to the establishment alienated or destroyed. Its present pride is the frieze of coloured earthenware by *Giovanni della Robbia*, assisted by his brothers *Luca* and *Girolamo*, about 1535. It represents the seven works of mercy: clothing the naked;—hospitality to the stranger—tending the sick;—visiting the prisoner;—burying the dead;—feeding the hungry;—comforting the afflicted. Friars, in white garments and with black scapularies, are represented as fulfilling all these offices. There are also some good groups, surrounded by handsome festoons of flowers and fruits, in circular lunettes under the frieze, by *L. della Robbia*; the Annunciation, the Salutation of the Virgin, &c.; they bear the date of 1525. If the traveller comes from beyond the Alps this will be the first *Robbia* work which he will see, for there are few specimens to be found out of Tuscany.

The *Palazzo Vescovile* (near the Lucca gate), the present episcopal palace, was built in 1787, when the see was filled by the great reformer of monastic abuses in the last century *Scipione Ricci*. It is a handsome building, in a good Italian style, and was

designed by the Pistoiese architect, Ciardi.

*Palazzo Panciatichi*, now *del Balì Cellesi* (near S. Giov. Evangelista), of the 16th century; a memorial of one of the most powerful families of mediæval Pistoia.

*Palazzo Cancellieri*, another fine building of the same description. It was from the dissensions between the members of this family that the factions of the *Bianchi* and the *Neri* arose in the year 1296. The Cancellieri were Guelphs; and for some little time both the derivative factions called themselves of that party. But the *Neri* became ultra, whilst the *Bianchi* veered about into very moderate Guelphs, with a Ghibelline tendency.

*Biblioteca Fabbroniana*, an excellent collection, founded by Cardinal Fabbroni. There are some valuable ecclesiastical manuscripts in it.

*Bibliotheca Fortiguerra*, bequeathed by the cardinal of that name to his native town, contains about 12,000 volumes, chiefly on legal subjects. It has a few MSS.; amongst others, a Homer, of the 12th century. It is placed in a large room in the college, and is open to the public daily.

Pistols were first manufactured in *Pistoia la ferrigna*, where the manufactory of articles in iron, once so celebrated, is still carried on. But the Pistoiesi no longer are distinguished for the fabrication of the weapons whose appellation is derived from their city. Musket-barrels and tolerable cutlery are, however, still manufactured. Great quantities of nails are made, and the persons employed in the trade form, as it were, a separate race, of a brave and determined character, and have always played a part in every popular movement. A good deal of iron wire is also made here, and there is a manufactory of agricultural instruments. There are also two celebrated organbuilders, and some makers of other musical instruments.

[An excellent coach starts from Pistoia to Bologna every morning after the arrival of the early train from

Florence, arriving at its destination at 6 P.M., and passing by the route of La Collina, the valley of the Reno, and La Porcetta—described in Handbook of Central Italy (Rte. 7A.) Places must be secured at Florence. Vetturini, employ generally 2 days, stopping for the first night at La Porcetta. Persons travelling with their own carriages can make the necessary arrangements with the proprietors of the diligences at Florence for supplies of horses, there being no post stations on this route.

About a mile beyond the town, on the l. of the road leading to Bologna, is the Villa Puccini, which is worth a visit: the grounds are handsomely laid out, and the situation beautiful. In the principal Casino are some works of art and productions of modern painters illustrative of Italian history: also a beautiful group of Orphan Children, by Pampaloni, with the following touching inscription:—

“ Furono figli,

Adesso non rimane loro che la speranza di Dio.”

In one of the halls is preserved the sword of Castruccio, presented to the late owner, with a patriotic letter, by Guerazzi.

The eccentric owner of these beautiful grounds has recently died, and left them and all his property to support an Orphan Asylum and other charities in his native city.

There is a carriage-road over the Apennines from Pistoia to Modena, (Rte. 39), made by the Grand Duke Leopold I., in 1784, passing through *S. Marcello*, *Pieve a Pelago*, and *Paullo*. The distance is about 90 m. It is well laid out, and in excellent repair on the Tuscan side; but, on crossing the frontier to the Modena side, an immediate change is evident, and it becomes rough and out of repair. There are no post-stations on it, and the inns are very indifferent. Diligences run daily between Pistoia and *S. Marcello*; the distance is called 18 m. This latter is a small thriving town of 1143 Inhab., but the chief place of a *Comunità*. From *S. Marcello* to the summit of the pass is 13 m., and thence to *Pieve a Pelago* 8 m. The

road crosses the Lima, the stream which runs by the baths of Lucca, at a small village called *Ponte di Lima*. The frontier is marked by two pyramids, and a little further stands the first Modenese custom-house. There are two; and though the first has no power to pass a traveller's luggage free of examination at the second, both establishments exhibit an equally intense appetite for bribes. A milestone, close to the frontier, is marked 59 m. to Modena. Before reaching *Pieve a Pelago* the small town of *Fiumalbo* is passed on the rt. It contains an indifferent inn. The *Posta* at *Pieve a Pelago* is a wretched place. At *Barigazzo*, 8 m. further, the same may be said. At *Paullo*, called also *Pavullo*, which is 16 m. further, the *Posta*, which stands almost behind the church, is somewhat better. About 10 m. before reaching *Paullo* (which is 30 m. from Modena) the road becomes very bad. The descent to the plain is very long, but nowhere steep. Part of this road is carried along the ridge of a spur of the Apennines, with a deep glen on each side. The view hence across the plain, with a foreground of wooded and cultivated hills, and studded with churches, castles, and towns, is very beautiful. At about 12½ m. from *Paullo*, on the rt. hand, at *Montardoncino*, is an inn, a single house, said to be tolerable; and near *Maranello*, 18 m. from *Paullo*, on the l., just before crossing a small bridge, is another, with three or four tolerable rooms. The post-master at *Pistoia* will convey persons to *Modena* in 2 days, sleeping the first night at *Pelago*, with 2 horses and including or not the hire of a carriage, for 18 scudi.

It has by some been considered probable that it was by this pass, then unknown to the Romans, that Hannibal crossed the Apennines, when he outmanœuvred the Roman generals, posted at Lucca, Arretium, and Rimini, and advanced into Etruria, previously to the battle at *Thrasymene*; but it is more likely that the Carthaginian general entered Etruria by *Pontremoli* and the pass of the Cisa, which the road from



that town and Parma now passes. (See Rte. 37.)]

The Maria Antonia Railway now connects Pistoia with Florence. Trains start 5 times a day in summer, and 4 in winter, performing the journey in an hour and 10 minutes. The Railroad, which runs at the foot of the last declivities of the Apennines, and parallel to the old post-road, is beautiful.

Besides the railway there is a good carriage-road to Florence through Monte Albido, Brozzi, San Donato, and Polverosa: it does not pass through Prato.

$4\frac{1}{2}$  m. *San Piero Stat.* About 2 m. to the l. of this station is the picturesque castle of Monte Murlo, celebrated in Tuscan history; it will well repay the pedestrian for a visit: he can proceed there by a good road, and from thence to Prato, along the base of Monteferrato, where, if geologically inclined, he will find much to interest him.

The castle of Monte Murlo was the scene of the last attempt of the partisans of the expiring republic to upset the power of the Grand-ducal Medicis. In 1537, the republicans, led by Baccio Valori and Filippo Strozzi, were surprised in this stronghold by the grand-ducal forces. The castle, a good specimen of the military architecture of the period (13th century), now belongs to the Conte della Gherardesca, the descendant of the ill-fated Ugolino, and the head of perhaps the most ancient of the noble families of Italy.

$9\frac{1}{2}$  PRATO (Stat.) Pop. within the walls, in 1852, 11,880. (*Inn*: La Posta.) A bright and pleasant town, of which the principal ornament is the group of the *Duomo*, with its campanile, and the buildings surrounding the piazza in which the latter stands.

The *Duomo* is of the 12th and partly of the 15th century. The façade was completed about 1450. Within and without the building is curiously inlaid in stripes of black and green serpentine, from the neighbouring Monteferrato, alternating with whitish marble. From one corner of the façade projects the cele-

brated pulpit, or gallery, by *Donatello*, and whence the relic preserved in the church, the *sacra cintola*, the girdle of the Virgin, was exposed to the veneration of the multitude. In the seven compartments of bas-reliefs he has sculptured beautiful groups of children, supporting festoons. He was paid 25 florins of gold for each compartment. Over the principal doorway is a good specimen of *Luca della Robbia*, the Virgin between St. Stephen and St. Lawrence.

Within, some of the windows of the choir are pointed; these, with the columns and capitals of the E. end, were executed about 1320, when this part of the church was enlarged, by *Giov. Pisano*. The rest of the interior, including the columns of serpentine and the arches of the nave, belongs to the original structure of the 12th century. There is a fine painted-glass window. The paintings by *Fra' Filippo Lippi* in the choir are the most valuable of his works. They have been carefully restored by *Marini*, an artist of Prato. The compartments representing the Decollation of St. John the Baptist, and Herodias dancing before Herod, are the best. Opposite are the Benediction of St. Stephen and his Interment. In the latter are introduced two fine figures—a bishop reading the service, and another priest with a red *beretta*: one of these is said to be the painter, and another his disciple *Fra' Diamante*. Other compartments continue the history of St. Stephen. The crucifix of bronze, on the high altar, is by *Pietro Tacca*.

The *Capella della Sacra Cintola* is separated from the nave by a brass screen curiously engraved and chiselled, from the designs of *Fil. Brunelleschi*. This chapel is covered with frescoes, by *Agnolo Gaddi* (about 1395), representing passages in the life of the Virgin. The small statue of the Virgin, on the altar, is by *Giov. Pisano*. Over the door of the sacristy is the monument of Carlo de' Medici, natural son of Cosmo Pater Patriæ, and dean of this church, by *Vincenzo Danti*, 1566. Near the principal door is a fine picture of



*Ridolfo Ghirlandaio*, the Virgin giving the *Cintola* to St. Thomas; and in side chapels are, *Carlo Dolce*, the Guardian Angel; *Mehus*, St. Peter of Alcantara.

The circular pulpit, by *Mino da Fiesole*, is in a beautiful cinque-cento style. It rests upon a curious base of sphinxes and serpents. The Martyrdom of St. Stephen is the best compartment: one, the Decollation of St. John the Baptist, is unfinished—left so, the custode says, in consequence of the untimely death of the artist.

The campanile, in the Lombard style, is attributed to *Giov. Pisano*.

*Chiesa della Madonna delle Carceri*, begun in 1492, from the designs of *Giuliano di San' Gallo*. It is in the form of a Greek cross, with a beautiful centre cupola. The high altar, by his brother *Antonio di San Gallo*, is well planned and decorated.

The ancient *Palazzo Pretorio*, now *del Popolo*, has been converted into a prison. This building was originally the Palazzo of the Guelph family of *Guazzagliotri*.

A good deal of coarse woollen cloth is manufactured at Prato, and there is a large establishment belonging to the London house of Vyse and Co., for the preparation of straw plait, which is made chiefly in their houses by the peasantry of the surrounding country.

The *Collegio Cicognini* has a fine Italian front. It is an ecclesiastical seminary.

The geologist will find much to attract his attention in the vicinity of Prato. 3 m. N.W. of the town is the group of serpentine hills of Monteferrato, one of the best localities in central Italy for the study of this class of eruptive rocks, and of the metamorphism produced by them on the surrounding stratified deposits. The road to Monteferrato passes out of the Bisenzio gate, near the railway station. 1 m. beyond this, a route on the l. leads to the foot of the principal peak, where the contact of the serpentine limestone and sandstone, the latter converted into red jasper, may be well seen. Crossing from here to Figline,

about a mile further to the N.E., will be observed the Diallage rock, in which extensive quarries are opened above the village; and along the base of the hill may be seen frequent metamorphisms of the secondary strata into jasper. The diallage rock (granitone) is much employed in Tuscany for mill-stones. Higher up the hill are the quarries of serpentine (Verde di Prato), so extensively used as black marble in the construction of the mediæval churches of Florence, Pistoia, Pisa, &c. A walk of an hour across the col of Ceretta leads from Figline to the copper smelting works of La Briglia in the valley of the Bisenzio, well worthy of a visit. The ores are brought from the mines of La Cava, near Monte Catini, W. of Volterra. The establishment, belonging to an English company under the direction of Mr. Sloane, is very prosperous, and produces about 300 tons of pure metal annually. A good road of 4 m. along the rt. bank of the Bisenzio, brings the tourist back to Prato.

The ancient walls of Prato are fine: the *Castello dell' Imperatore* was built by the Ghibellines for the purpose of supporting the cause of Frederick II.

There are two carriage-roads from Prato to Florence, the most interesting through Sesto, Quinto, Quarto, to Ponte a Rifredi, passing under the hills, and near the beautiful Grand Ducal villa of la Petraja, so celebrated for its flower-gardens; and the other by *Campi*, a flourishing borgo on the river *Bisenzio*. Campi has a fine old machicolated castle. The *Casa del Comune* is curiously carved with the armorial bearings of the magistrates. The church of *S. Crespi*, of the 12th century, has been disfigured by white-wash and alterations, so that its original features can hardly be discerned.

The Railway Stations between Prato and Florence are the following:

15 m. *Sesto Stat.* Near this is La Doccia, a villa of the Marchese Ginosi, with an extensive china manufactory. The hill, at the base of which it stands, is the Monte Morello.

17 m. *Castello Stat.*, near the Villa of la Petraja. (See p. 534.)

18 m. *Rifredi Stat.*

20 m. FLORENCE. (Route 44). The railway stat. is just within the walls, and behind the church of Santa Maria Novella.

## ROUTE 42.

### LUCCA TO PISA BY RAILWAY.

Trains run 4 times a-day in summer and 3 in winter, performing the journey in 40 m. On quitting Lucca the railway leaves the city on the rt., and, passing over a richly cultivated plain, approaches gradually to the hilly region of the Pisan group. On the l. is seen Montuolo on the Ozzeri torrent: it has a rather interesting church. From this point the hills on either side of the Serechio gradually approach, until arriving at the

*Ripafratta Stat.* Behind the village rises a very picturesque hexagonal mediæval castle, and on the adjoining tops of the hill are 2 or 3 ancient square towers; there are several villas around. This is the narrowest part of the depression that separates the plain of Lucca from the Val d'Arno, and is barely sufficient to allow the river to pass. Ripafratta, in the middle ages, was a place of some importance as the frontier town between Pisa and Lucca. From Ripafratta the road continues along the Serechio.

*Rigoli Stat.*

The road now follows the base of the Pisan hills, and afterwards opens upon the Val' d'Arno, commanding a fine view, the hills retiring in beautiful forms, terminated by the castellated point of *Monte Diero*. The hill upon which the castle stands is the most western spur of the Monti Pisani, which Dante, in Ugolino's dream, describes as interposed between Pisa and Lucca.

"Questi pareva a me maestro e donno  
Cacciando 'l lupo e i lupicini al monte  
Per che i Pisan veder Lucca non ponno."  
*Inf.*, xxxiii. 27-30.

*Bagni di San Giuliano (Stat.)*; the

ancient Aquæ Calidæ Pisanorum, at the foot of a limestone escarpement, from which the mineral waters issue. The bath-buildings are good and the situation is very agreeable; but the *Bagni di Lucca* have greater attractions for visitors. There are two establishments well fitted up, standing near each other on a piazza ornamented with two fountains. One is called the *Bagno Orientale*, the other the *Bagno Occidentale*. The source called the *Poz-zeto*, which is in the former, is the hottest of the springs, its temperature being 109° Fahrenheit. That in the bath called *degli Ebrei* is the coldest; its temperature is 84° Fahrenheit. There are several other sources, of intermediate temperatures: the most abundant is the *Maestra*. The water is exceedingly limpid, and while warm without smell. There are 12 private baths, named after the heathen gods; and one for the poor. Many Roman remains have been found here.

From the San Giuliano Station the railway runs in a straight line across the plain for 5 miles, through a well-cultivated country; until arriving at the Pisa Stat., immediately outside the Lucca gate.

*PISA (Stat.)* Population, in 1852, 23,270.

*Inns*: The Hôtel Peverada, on the N. or sunny side of the Lung'arno, near the middle bridge; excellent. It has been much enlarged and improved lately. Peverada is agent to Messrs. Coutts and Co., carrying on the banking business both here and at the Baths of Lucca; and is also a Commission Agent for expediting works of art or other property to England and the United States. The Vittoria, also on the Lung'arno, adjoining the H. Peverada, is kept by Pasquale Piegaja, who has lived in English families. It is an excellent hotel; very clean; great attention and civility are shown; and the charges are reasonable. There are tables d'hôte at both these hotels; price 5 and 6 pauls. The Gran Bretagna, kept by Avogadri—at the W. end of the Lung'arno, and near the English church, in a quiet situation,

with a fine view towards the N.—is very good and more moderate. There is a table d'hôte. Albergo dell Usero (Hussar), on the opposite side of the Arno, formerly kept by Peverada, is clean, quiet, and still more reasonable as to charges.

M. D. Vannini is a good Italian master, speaking English, French, and German.

*Physicians* (English) Dr. Gason, an Irish physician, practises at Pisa, and resides at the Baths of Lucca during the summer. Professor Burci is the first physician and surgeon amongst the native medical men; Dr. Saunders.

*Bookseller*.—Nestri, in the Borgo, is the principal bookseller in Pisa.

*Grocer*.—Gordon, on the Lung'arno.

The railroad between Pisa and Leghorn has been open since March, 1844. The journey occupies 30 min. Its length is 12½ m. The railroad is also now open the whole way to Florence (La Leopolda). Trains from Leghorn to Florence through Pisa, start four and five times a-day, according to the season: performing the journey in 3 hours. Fares from Leghorn to Florence—1st class, 7s.; 2nd class, 4s. 6d.; 3rd class, 3s. There are also 2 additional trains daily, between Pisa and Leghorn.

Pisa formerly stood at the junction of the Serchio and Arno; but owing to the alteration and increase of their delta by the deposits brought down, they now flow into the sea by separate channels. At the mouth of the Arno stood the celebrated Portus Pisanus.

The climate of Pisa is remarkably mild during the winter. With respect to healthiness there is a considerable difference of opinion. The quantity of rain which annually falls here much exceeds the average of Florence on the one side, or of Leghorn on the other. The water of the Arno is not considered salubrious, and that of the wells and springs near the town is hardly drinkable; and the frequent epidemic diseases anciently prevailing in Pisa in the middle ages, and its then general unhealthiness, have been, and with much probability, ascribed to the bad quality of the water. The inconvenience was how-

ever, entirely remedied in 1613. A watercourse was then formed from the *Valle d' Asciano*; at first by channels passing under-ground, and afterwards along an aqueduct of more than 1000 arches, upwards of 4 m. in length. There are 8 reservoirs for rendering the water clear.

The *cathedral* at Pisa, with its *baptisterio*, *campanile*, and the *Campo Santo*, or cemetery, are as interesting a group of buildings as any four edifices in the world. It has been well observed that they are "fortunate in their solitude, and their society." They group well together and are seen to advantage. Visitors to these buildings are much pestered by persons offering their services as guides, but they are quite useless. A small fee is paid to the doorkeepers of the Baptistery, Campanile, and Campo Santo: a paul to each of these is sufficient, except in the case of a party.

The cathedral of Pisa owes its origin to the following events:—Commercial enterprise and naval achievements had made the Pisans affluent. At length, in 1063, having engaged to assist the Normans in freeing Sicily from the Saracens, the Pisans attacked Palermo with their fleet, broke the chain which protected the harbour, and returned home with six of the enemy's largest vessels, laden with rich merchandize. Triumphant, enriched, and devout, they resolved to transmit to posterity a memorial of their success in the shape of a new cathedral, which should at once do honour to God and their country. In the beginning of the year 1064 the first stone of the cathedral was laid, and the building, when completed, was consecrated by Pope Gelasius II., in 1118. The name of the architect, as is testified by his epitaph on the front of the building, was Busketus. Whether he was a Greek or an Italian has been warmly contested. The plan of the church is a Latin cross. The cruciform plan of this and similar cathedrals is their principal point of difference from the older basilicas in imitation of which they were doubtless built. This church consists of a nave with two aisles on



each side of it, transepts, and choir. Its bases, capitals, cornices, and other parts were fragments of antiquity collected from different places, and here with great skill brought together by Buschetto. Its length from the interior face of the wall to the back of the recess is 311 ft., the width of the nave and four aisles 106 ft. 6 in., the length of the transepts 237 ft. 4 in., and its width, with its side aisles, 58 ft. The centre nave is 41 ft. wide, and has 24 Corinthian columns of red granite, 12 on each side, all of marble, 24 ft. 10 in. high, and full 2 ft. 3 in. in diameter, and each shaft is a single block. The height of the columns, capital and base included, is 30 ft. 10 in. From the capitals of these columns arches spring, and over them is another order of smaller and more numerous columns, which form an upper gallery or triforium, anciently appropriated to the use of females. An architrave, carried along the whole flank of the nave, between the arches and the gallery, reproduces the long horizontal line of the ancients, and completes the classic character of the building. The four aisles have also isolated columns of the Corinthian order, but smaller. The transepts have each a nave and two side aisles, with isolated columns, the same size as those of the other. The soffit of the great nave and of the transepts was made in its present form after the fire: it is of wood, flat, with deep panels and rosettes, carved and gilt; but the smaller ones are groined. The height of the great nave is 91 ft., that of the transepts about 84 ft., and that of the aisles 35 ft. In the centre nave are four piers, on which rest four large arches, supporting an elliptical cupola. The pointed arches under the cupola were introduced after a fire which destroyed the original cupola, and damaged the whole church. The fire took place on the 15th October, 1596, as usual from the carelessness of plumbers who were repairing the roof. The church is lighted by windows above the second order of the interior. The windows, excepting those of the clerestory, are filled with stained glass, mostly ancient and of bright and rich colours. Some portions are copied from

the subjects in the *Campo Santo*. The vaulting of the eastern apse is filled with mosaics on a gold ground. In the centre is a gigantic figure of our Lord. The Virgin and St. John are on either side. These mosaics were completed in 1320. The exterior of the edifice is surrounded by a wide marble platform with steps, adding greatly to its effect. The extreme width of the western front, measured above the plinth moulding, is 116 ft., and the height from the pavement to the apex of the roof is 112 ft. 3 in. The façade has five stories. The roof of the nave is supported, externally, by a wall decorated with columns, and arches resting on their capitals. The whole of the building is covered with lead. The drum of the cupola is externally ornamented with 88 columns connected by arches, over which are pediments in marble, forming a species of crowns.

"The Duomo of Pisa is one of the most remarkable monuments of the middle ages; exhibiting a degree of architectural excellence which had not been approached for centuries, and which, if it eventually assisted to produce a general improvement in the ecclesiastical architecture of Italy, remained for long, not only unrivalled, but alone in its superiority. The fact is, that for that superiority it was much more indebted to the genius of the individual by whom it was erected than to any general amelioration which took place at the time. The whole effect of the interior is magnificent; but when we recollect how different was the style of the contemporary buildings of Italy, our respect for Buschetto will be proportionably increased."—*G. Knight*.

The building has suffered a good deal from settlement. Not a single line of it is upright; the façade overhangs its base visibly; the lower row of arches had subsided at the W. end 3 feet before the upper one was superimposed; the former have been built level again by a dead wall, which receives the upper story. It is curious also that, in the seven arches composing the basement story of the front, although the 1st and 7th, the 2nd



and 6th, and the 3rd and 5th are intended to correspond, none of the pairs do so in fact, there being a variation of about 2 inches in each pair.

The original bronze doors of the Duomo were destroyed by the great fire; the present bronze doors, modelled in 1602 from the designs given by *Giovanni di Bologna*, were executed by the best workmen of the time, *Mocchi, Francavilla, Tacca, Mora, Giovanni del' Opera, Susini, and Pagani*. The centre doors contain eight compartments, the history of the Virgin from her birth to her glorification; the rt. and l. doors six each, the history of our Lord; and each compartment, besides the historical representation, has a device or emblem allusive to the history.

In the south transept, called the *Crociera di San Ranieri*, is the only bronze door which escaped the fire. It contains 20 compartments, in which are represented as many Gospel histories, in the rudest relief, and most primitive taste and workmanship.

The falling of the roof of the nave during the fire damaged or destroyed many of the ancient works of art which it contained. Amongst these was the pulpit, the masterpiece of *Giovanni di Pisa*. Some portions (three small statues) were saved, and these form a part of the present pulpit: it has columns of porphyry and brocatello standing upon lions, imitated from the antique, and the four statues of the Evangelists. Near the door are the remains of a fresco attributed to *Bernardo Falconi*. They are curious as showing how the building was adorned before the fire. The design of the 12 altars in the nave and transepts is attributed to *Michael Angelo*; the execution to *Staggi* of *Pietra Santa*. The first point is doubtful. They unite great simplicity in the general design to the greatest variety in the details. If *Michael Angelo* gave the architectural elevations (for it is not at all probable that he would have been asked to do more), all the filling up is by *Staggi*, whose fancy and delicacy of taste are, in this style of art, very great.

Other works of *Staggi* are in different

parts of the cathedral: the *Altar of San Biagio*, in a beautiful cinque-cento style. The statue of the saint is by *Tribolo*, who began working here, but who soon ran off, being dissatisfied with his pay.

The altar of Saints *Gamaliel, Nicodemus, and Abibon*, whose relics were presented by the "pio Goffredo" to the Pisans, in grateful acknowledgment of their services, is also by *Staggi*. Most delicate and tasteful are the arabesques and foliage, intermixed with masks, monsters, as neat as if they were modelled in wax, and yet with the utmost Grecian purity.

In the chapel of the *Annunziata* are also remains of the work of *Staggi*. The altar-piece is by *Francesco Mosca*. It represents Adam and Eve: the Serpent, according to the rabbinical tradition so universally adopted by the Tuscan artists, has the head of a female. The altar is covered with chased work of silver, an offering of Cosmo IV. This is covered, but will be shown on application to the sacristan. The silver figures which support the shrine are of great elegance, and seem to be rising from the altar. The silver of the altar, &c., is said to have cost 36,000 crowns. The altar was twice repurchased by an archbishop from the French, first for 18,000 crowns, and afterwards for 12,000 crowns.

The choir and tribune are the parts which suffered least from the fire, and have a vast variety of ornament accumulated by time. The interior of the cupola is painted by *Riminaldi*, the best artist of the more recent Pisan school. He died of the plague in 1630, at an early age. By *Beccafume*, whose works are rare out of his native city, is a series whose subjects include the Finding of Moses, and the four Evangelists. *Ghirlandaio's* frescoes in the choir have been much restored. The *intonaco* fell off in great pieces, and this, and some of the other damage sustained by the Pisan frescoes, is attributed to the bad quality of the lime. The groups of angels are good in design.—Four figures by *Andrea del Sarto*, SS. John, Peter, Catherine, and Margaret, on either side of the dean's and sub-

dean's stalls, are in his best style. The enclosure or parapet of the choir is, in part, formed of four ancient and two modern bassi-rilievi: the first are by *Fratre Guglielmo Agneli*, the pupil of Nicolo di Pisa. The *High Altar*, a ponderous but gorgeous pile of rich and elaborate marbles and lapis lazuli, was erected in 1774; but the foundations having sunk considerably on one side, the front was rebuilt in 1825. This settlement of the high altar, standing so close to the campanile, seems to show the unsettled nature of the soil. Above is the figure of our Lord on the cross, by *Giovanni di Bologna*. Behind the high altar is a picture by *Razzi* of Abraham and Isaac, which is said to have been taken away by Napoleon. On one side is a column of porphyry, with a fanciful capital, by *Staggi*, surmounted by a porphyry vase and a bronze statue of an angel—flowers, foliage, angels, pierced and undercut with freedom and neatness. Opposite to it is another corresponding, by *Foggini*, who possessed great mechanical skill. It is said that two fluted columns near the high altar came from a temple or palace built by Hadrian, and that the cathedral was erected on its site. The woodwork of the stalls of the choir, with their rich *intarsiatura*, is amongst the best specimens of this branch of art.

Besides these paintings there are many others of merit.—*And. del Sarto*, St. Agnes, in a gilt frame on one of the piers between the nave and the cupola; very beautiful. The Adoration of the Virgin, dark and discoloured, but fine. The Virgin, St. Thomas, St. John, and St. Francis, over one of the altars in the S. transept. Andrea died whilst he was employed upon this picture, which was finished by his disciple *Sogliani*.—*Cristofano Allori*, the Virgin in Glory, surrounded by female saints and holy women: one is a repetition, or nearly so, of his celebrated Judith in the Pitti palace, a picture of fine effect.—*Venturi Salimbeni*, the Celestial Hierarchy.—*Lomi*, six large paintings in the style of Allori.—*Passignano*, a fine, though injured, pic-

ture of the Triumph of the Martyrs.—*Cignaroli* (1706-1772), two large pictures of legendary histories.—*Vanni* (1565-1610), Angels with the Holy Sacrament of the Altar, Doctors of the Church below. A painting called the *Madonna dell' Organo*, the object of Roman Catholic devotion, is kept under lock and key, and cannot be seen without special permission. It is a Greek painting, and was venerated at Pisa before the year 1224, and may possibly be as old as the first foundation of the present building.

The Duomo was once very rich in monuments; but some were destroyed by the fire, others have been removed to the *Campo Santo*. Of the more ancient, there remains that of Archbishop Rinuccini (died 1582), by *Tacca*. The figure of our Lord is, like all *Tacca's* works, an excellent casting.—Amongst the modern works, the tomb of Cardinal Francesco d' Elci, erected in 1742, the work of *Vacca* of Carrara, is respectable.—The white marble vases for holy water are elegant. Upon one is a group of the Virgin and Child, after the designs of Michael Angelo, and executed under his inspection by one of his pupils.

The large bronze lamp suspended in the nave, and of fine workmanship, is said by some to be by *Tacca*; by others, by *Vicenzo Possenti*. According to the well-known story, this lamp suggested to Galileo the theory of the pendulum.

The extraordinary *Campanile*, or bell-tower, more usually called the "Leaning Tower," was begun in Aug. 1174. The architects were *Bonannus* of Pisa, and *John* of Innsbruck. It is celebrated from the circumstance of its overhanging the perpendicular upwards of 13 ft., a peculiarity observable in the Garisenda tower at Bologna and many other Italian towers, but in none to so great an extent as in this. There can be no doubt whatever that the defect has arisen from an imperfect foundation, and that the failure exhibited itself before the tower had been carried up one-half of its height; because, on one side at a certain elevation,

the columns are higher than on the other; thus showing an endeavour on the part of the builders to bring back the upper part of the tower to as vertical a direction as was practicable. The walls too are strengthened with iron bars. In consequence, the materials adhere firmly together; and, as the courses of stone cannot slide one on another, the tower does not fall, because the centre of gravity still remains within its base. The tower is cylindrical, 53 ft. in diameter at the base, and 178 ft. high. It consists of eight tiers or stories of columns, each of which supports semicircular arches, the whole forming as many circular open galleries round the tower. The eighth story was added by *Tomaso Pesaro* about 1350.

There are some slight ornaments in the basement, in which the arches are solid; mosaics, and a few sculptures, amongst others a copy of the pseudo-Egyptian bas-relief in the jamb of the window of the Duomo, and which, it is supposed, was adopted as a type of the Porto Pisano. An inscription also has been added, commemorating the recent congress of the *Savans*.

The ascent of the campanile is by 330 steps, and is very easy. On the summit are seven bells, so arranged that the heavier metal is on the side where its weight counteracts the leaning of the building. These bells, of which the largest weighs upwards of 12,000 lbs., are remarkably sonorous and harmonious. The best toned is called the *Pasquareccia*; it was this bell which was tolled when criminals were taken to execution. It was cast in 1262, and is ornamented with a figure of the Virgin, and the devices of Pisa. The bell-founders of this city enjoyed great reputation. The panorama from the summit of the campanile is interesting. The city and the surrounding plain are seen in their full extent,—the Mediterranean, Leghorn with its lighthouse and shipping, the hill of Monte Nero beyond it, studded with its white villas, and the island of Gorgona in the distant horizon, and, in fine weather,

even the island of Corsica. In other directions, the fine hills of the Lucca frontier, the Pisan group, which shut out Pisa from Lucca, and which is only separated from the Apennines by the gorge of Ripafratta, through which the Serchio flows towards the sea. At the foot of these hills may be seen the baths of San Giuliano, and the Certosa, and further N., the rugged peaks of the Alpi Apuani.

The *Battisterio*. *Diotti Salvi* commenced, in 1152, the baptistery of Pisa, but did not complete it. It remained unfinished for a number of years, from a deficiency of funds. At length the citizens of Pisa levied a rate for the purpose. On the wall of the inner gallery on the S. side, near the floor, there is this inscription, cut deep in the wall, in the character of the middle ages — “A.D. 1278, *ÆDIFICATA FUIT DE NOVO*,” and this is considered as indicating that the work was resumed in 1278. There is reason to believe, from the date of a monument of an operarius, or builder, within the fabric, that it was not completed before the 14th century; all which sufficiently accounts for the finials and ornaments in the pointed style, which appear in the upper parts of this building. It is 100 ft. in diameter within the walls, which are 8 ft. 6 in. thick. The covering is a double brick dome, the inner one conical, the outer hemispherical. The former is a frustum of a pyramid of 12 sides. Its upper extremity forms a polygon, showing 12 marble ribs on the exterior, covered by a small parabolic cupola. The outer vault terminates above, at the base of the small cupola, which stands like a lantern over the aperture. From the pavement the height of the cupola is 102 ft. The principal entrance, facing the E. and the Duomo, is by a decorated doorway, from the sill of which the general pavement is sunk three steps round the building, the space between the steps and the wall having been provided for the accommodation of the persons assembled to view the ceremony of baptism. An aisle or corridor is continued round its interior



circumference, being formed by 8 granite columns and 4 piers, on which rest arches, which support an upper gallery; and above these arches are 12 piers, bearing the others which support the pyramidal dome. On the exterior are two orders of Corinthian columns, the lower one being engaged in the wall, as pilasters, which support semicircular arches. In the upper order the columns are more numerous, inasmuch as each arch below has two columns above it. Over every two arches of the upper order is a pointed pediment, separated by a pinnacle from the adjoining ones, and above the pediments a horizontal cornice encircles the building. Above the second story a division in the compartments occurs, which embraces three of the lower arches; the separation being effected by triangular piers crowned by pinnacles. Between these piers semicircular headed small windows are introduced, over each of which is a small circular window, and thereover sharp pediments. Above these springs the convex surface of the dome, divided by 12 truncated ribs ornamented with crockets. Between these ribs are a species of dormer windows, one between every two ribs, ornamented with columns, and surmounted each by three small pointed pediments. The total height is about 179 ft. The cupola is covered with lead and tiles on the sea side to prevent corrosion. The repairs which were begun in 1845 are now (1854) nearly completed. The principal sculptures of the exterior are on the eastern doorway. They represent the martyrdom of St. John the Baptist, together with three larger statues. The columns are all elaborately worked. The 30 Gothic pediments above each contain imagery. Within, the pavement before the altar is in mosaic. Other parts of the pavement are formed by foot-worn monumental marble figures in relief, with arms and inscriptions. They are principally of the 14th and 15th centuries. In the centre of the building is the font, formerly used for baptism by immersion, about 14 ft. in dia-

meter. At the alternate angles are 4 small basins, whose use has not been ascertained. The lower mouldings are of brocatello; the vessel itself of white marble. The ornamental rosettes are carved in the marble, and filled in with coloured stones. The bottom of the font is ornamented in the same manner. The altar and the enclosure around are all decorated in the same style of inlaying. From the centre of the font rises a pillar, supporting a figure of St. John, attributed to *Baccio Bandinelli*.

The great ornament, however, of this building is the *pergamo*, i. e. reading-desk, by *Nicolo Pisano*. This work, erected in 1206, was so much prized, that it was placed under the special guardianship of the law; and during the holy week the *Podestà* was sworn to send one of his officers, with a proper guard, to preserve it from injury. It is a hexagon, resting upon 9 pillars, a mystical number. There are two marble desks; one for the Gospel, another lower down for reading the Epistle. The first, projecting from the side of the pulpit, is itself in the shape of a book, and supported by an eagle; the second, rising from the staircase, rests upon a bracket column of brocatello. The shafts of these columns are of various materials: five are of granite, each of a different sort; one is brocatello; one Sicilian jasper; and the two supporting the staircase Parian marble. The columns stand upon crouching male figures, and upon a griffin, a lion, and a tiger or leopard, alternately. These are plainly imitated from similar supporters in Lombard buildings. The arches are circular, but in each is a Gothic trefoil; figures are placed in the spandrels of the arches, and the mouldings are, with slight variations, taken from Roman architecture. The bas-reliefs are the following:—1. The Nativity. 2. The Adoration of the Magi. 3. The Presentation in the Temple. 4. The Crucifixion. 5. The Last Judgment; a very extraordinary production. Vasari says that it is executed “*con pazienza e diligenza infinita*.” Underneath are the lines recording the



date and the name of the artist. The sixth side is formed by the staircase.

*Campo Santo.* This celebrated cemetery, which has given its name to every similar place of interment in Italy, was founded by Archbishop Ubaldo (1188-1200). The prelate, retreating from Palestine, whence he was expelled by Saladin, found some compensation for his defeat, by returning with his 53 vessels laden with earth from Mount Calvary. This earth was said to reduce to dust within 24 hours dead bodies buried in it. He deposited it in ground which he purchased; but the present structure enclosing it was not begun until 1278, by *Maestro Giovanni di Pisa*. The tracery of the arches is Gothic, and much speculation was occasioned by the supposition that it was coeval with the arcade; but it is in fact of the later half of the 15th century, having been completed in 1463; and it was originally intended to have introduced stained glass. Over one of the two entrance doors is a tabernacle in marble, with 6 statues by *Giov. di Pisa*. The dimensions of the building are—length, 415 ft. 6 in.; width, 137 ft. 10 in.; from the pavement to the roof of the cloister, 46 ft.; width of cloister, 34 ft. 6 in.

The collection of sepulchral monuments is interesting. The greater number, however, do not belong to the place, having been brought from the Duomo and other churches in the Pisan territory. The Pisans began collecting at an early period, not merely for curiosity, but for use; interring their departed friends in the sarcophagi of pagan times. The Campo Santo was already a museum in the days of Queen Christina of Sweden. It owes its present rich collection to the exertions of the late *Cavaliere Lasinio*, who was justly appointed Conservatore of the edifice, which, during the revolutionary era, he rescued from destruction.

Of the sarcophagi appropriated by the Pisans, the finest in point of workmanship, as well as the most interesting as a monument of history, is that which contains the body of the Coun-

teless Beatrice. It stands near the middle of the N. cloister, and has this inscription beneath it:—

“Qvamvis peccatrix sum Domna vocata Beatrix  
In tumulto missa jaceo quæ Comitissa.”

A.D. MLXXVI.

Archæologists are much at variance as to the subject which the bas-relief on it represents; whether it be Adonis taking leave of Venus, the chace of the Calydonian boar, or Phædra and Hippolytus. There is no reason for supposing it to be more ancient than the time of the Antonines.

Several Roman sarcophagi are nearly of the same pattern, the front covered with a curved fluting; the flutings closing upon a tablet in the centre, with figures at the angles. They have generally, with more or less alteration, been adopted as mediæval sepulchres: sometimes armorial bearings are inserted in the ancient wreaths or tablets, or inscriptions in Gothic capitals running along the mouldings or amidst the imagery. Such, for instance, are the following:—Aldobrando del Bondo claims a fine sarcophagus, on which is sculptured Hercules and Omphale. That borrowed by the noble family of the Porcari displays beautiful foliage only. Cupid and Psyche twice repeated, river gods, and Ganymede, cover the marble which contained the bones of Gallo Ognelli, who, being a magistrate of the republic, also filled the office of Operario of Santa Maria. Diana and Endymion are sculptured on the sarcophagus which once contained the bodies of Gherardo del Canfera, Paula his wife, and Francesco his son; whilst Beato della Pace rested in a tomb ornamented by a Victory or Fame. Sometimes the more prominent sculptures have been recut or altered in the middle ages: one example, amongst many, may be seen in a tomb bearing the inscription, “Biduinus fecit.” There are some curious specimens of the work of the early Christians: thus the favourite type of the Good Shepherd is found upon them, as in the frescoes of the Roman catacombs.

The statue erected by the Pisans as a token of their gratitude to the

Emperor Frederick I., and originally placed over a doorway in the Duomo, surrounded by a group of his four counsellors, as they are called, may yet be seen in the E. corridor in a tolerable state of preservation. The details of the costume are curious. Another imperial monument, the tomb of the Emperor Henry VII., or of Luxembourg (died 1312), in the W. corridor contrasts singularly, from its elaborateness, with the simplicity of the Suabian Emperor. Henry was the great protector of the Pisans, and equally the enemy of Florence. The Italians maintain that he died a natural death; the Germans, that a Dominican friar poisoned him with a sacramental wafer at Buonconvento. There is a fine mediæval sarcophagus of Ph. Decius in the E. corridor, of the school of Settignano or Rossellini.

A statue of Hercules, with a lioness at his feet and a cub in his hand, is supposed by some learned antiquaries to have been brought by the ancient Pisans from the ruins of Carthage. It is square, and somewhat "goffo," and exhibits rather a peculiar style. Other authorities ascribe this ancient statue to a Pisan artist of the 16th centy.

Two inscriptions inserted in the walls, containing decrees of the colony of Pisa in memory of Lucius and Caius, the sons of Augustus, are interesting, as illustrating the municipal history of the Roman Empire.

A Roman bas-relief of the Lower Empire was supposed by popular tradition to represent the delivery of Migliarino, a village near Pisa, from a serpent which infested the woods around. The people consulted *Nino Orlandi*, the sculptor; and he, by means of an iron cage or trap, constructed with wonderful art, captured the beast, and brought him into the city. The cage is, in fact, the usual Roman plaustrum, drawn by oxen; but the load is, though entirely unlike a serpent, yet a strange nondescript, and the compartment in the centre is surrounded by four semisaurian monsters.

Numerous relics of the 14th centy.

are of value. The noble sepulchre of Count Bonifazio della Gherardesca, and his family, is amongst the most prominent removed from the now suppressed church of *San Francesco*; but it has lost many of the statues which adorned it in its original locality.

Some valuable fragments from the Duomo and its adjoining appendages are here; *e. g.* a triplet, apparently representing theological virtues, part of the ancient pulpit, by *Nicolo Pisano*. The outline of the bodies and limbs are seen beneath an ample drapery, with graceful effect. Four bas-reliefs from the spandrels of the arches of the same pulpit represent prophets. A beautiful fragment by *Giovanni Pisano*, apparently of a pulpit, representing the Seven Sciences, small female figures in alto-rilievo. There is *Grammar*, with a child on each knee sucking her breasts, and *Philosophy*, crowned as the Queen of the Sciences. A small statue of St. Peter, described by Vasari as then standing upon one of the *Bénitiers* in the baptistery; good. The high altar of the cathedral, by *Rimoldo Pisano*, removed to make way for the present one, with arabesques. Several capitals, dislodged during the repairs of the Duomo and the Campanile, enable the observer to examine the execution in these buildings. An altar-screen, by *Tomaso Pisano*, shows a profusion of labour: the Virgin is in the centre compartment, six saints on either side. It is remarkable for simplicity of style united to profusion of ornament.

There are perhaps 300 other pieces of sculpture in this building; but we can only notice the celebrated Bronze Griffon, dismounted from the pinnacle of the Duomo. It is the work of Arabian artists, and inscribed with Cufic characters, but once supposed to be Egyptian or Etruscan. But though Arabian, it is as clearly not Mahometan, and it is most probably an idol or a talisman belonging to the Druses, or some other of the tribes who even still secretly reject the doctrines of the Koran. The chains of the port of Pisa, taken away by the Genoese in 1362,

and by them given to the Florentines, and for so long a period suspended over the doors of the baptistery in Florence, were restored to the Pisans in 1848, and are now hung up in the W. ambulatory over the tomb of Henry of Luxembourg, "as a pegno e segnacolo di un era novella," as the inscription beneath informs us.

The Ambulatory is paved with slab tombs of the Pisan families who had the right of interment here, said to be 600 in number. They are generally in low relief, much worn by the feet of generations who have trodden them; and they are interesting as specimens of costume of different classes of citizens, doctors, knights, merchants, bishops, abbots. The dates of these figures are generally between 1400 and 1500. To describe them would be endless; three may be particularised as fine examples. They are the monument of Antonio di Santo Pietro, a famous civilian, 1428; of Bishop Pietro de Ricci, 1418; and of Philip Desco, the urn of the finest style of the fifteenth century. Burials rarely take place here now.

Amongst the more modern monuments the following are deserving of notice:—A monument to Vacca Berlinghieri, a distinguished surgeon of Pisa, with a bas-relief by *Thorwaldsen*, just to the l. of one of the western entrances. The monuments of Pignotti, the historian of Tuscany; of Algarotti, erected by Frederick the Great; of Francesco Brunacci, by Bartolini, raised by his widow, who is represented as an "inconsolabile;" and near the monument of Henry of Luxembourg, has been recently placed a tablet to the memory of the citizens of Pisa who were killed during the Lombard campaign, in 1848, bearing the following simple inscription:—"Andarono alla Guerra da Pisa, morirono per l' Italia," followed by the names of the deceased, amongst whom were Professor Pilla, the eminent geologist.

We will now describe the frescoes on the walls; but, owing to the space which even this will occupy, we must refer to Kugler's Handbook of Painting for critical remarks.

About the time when the structure was completed *Giotto* had just finished a painting of St. Francis receiving the stigmata, from which he acquired great credit. It was placed in the church of St. Francis, which then was one of the most favourite places of devotion in Pisa; and the citizens, little as they loved Florence, yet did not reject the advantage which they could derive from the skill of the member of the rival community. He began his works with six paintings from the history of Job, forming the commencement of this interesting series of early fresco-paintings.

It is but recently that travellers have described the paintings of the Campo Santo otherwise than in terms of dispraise: and until Lasinio called the attention of the government to the preservation of these valuable monuments of early art, they were not merely neglected, but exposed to intentional injury. Some of the paintings of *Giotto* were destroyed, to make a place for the tomb of Count Algarotti. All are more or less spoiled by damp. Damp sea-air, damp walls, and an "*intonaco*," or plaster, which, probably from the nature of the lime employed, appears to have been peculiarly absorbent of humidity, have all contributed to the decay. Hence the colours are generally faded; some of the paintings have almost entirely scaled off from the wall, and others in large portions. When the "*intonaco*" has been thus removed, the design is often seen drawn upon the wall in a red outline.

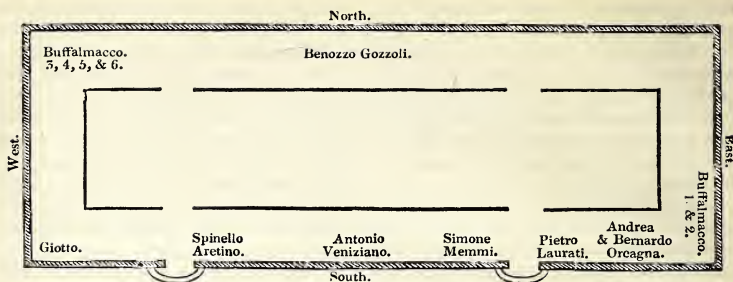
In a large portion of the series the subjects are found in that version of the Holy Scriptures which was read in the monastic paraphrases. The rest are from the Lives of the Saints.

The paintings, in the order in which they were executed by the artists, are as follows: their position may be found by referring to the plan.

With few exceptions, they are in two ranges, one above and the other below.

Of the paintings executed by *Giotto*, which comprehended the principal sub-





jects of the life of Job, three remain in part.

The first of the three forming the upper series, the subject of which is Job feeding the poor, and feasting with his friends, has several outlines and heads which remain, and are very graceful.

*The Temptation of Job.*—As usual in compositions of this date, a series of subjects is included in one painting. The first portion shows the tempting demon, pleading before the Almighty. Beneath, faintly indicated, is a wide perspective of the sea, with islands. The centre is formed by the invasion of the Sabæans, the bat-winged demon soaring above, and bearing the avenging sword. The whole is much injured; and the third passage in this compartment is, in particular, so much defaced, that it is difficult to make out the subject. It seems to have represented the destruction of the house where the sons of Job were feasting.

*Job visited by his Friends.*—Two subjects are included in this picture: the conversation of Job with his friends, and the friends of Job receiving their rebuke from the Lord. "It is singular that Elihu is absent from the whole composition."—*R.* The background is formed almost entirely of architecture. To the rt. of Algarotti's monument there still remains the figure of Job receiving in prayer the news of his misfortunes. These paintings of Giotto obtained so much celebrity when executed as to induce Benedict IX. to call the artist to Rome.

Of the next series the authorship is much contested, some attributing the paintings to *Buffalmacco*, and others to *Pietro da Orvieto*, about 1339.

1. *The Crucifixion*; much damaged, and portions are by other and inferior hands. The group representing the fainting of the Virgin, and the Angels surrounding the Saviour, are the best preserved portions.

2. *The Resurrection and the Ascension*; retouched. These are amongst the most doubtful of the series.

3. *The Universe.*—A curious allegorical representation of the creation, representing our Lord as holding the sphere of the universe, delineated according to the cosmology of the middle ages: the earth in the centre surrounded by the elementary and planetary spheres, the empyrean and other heavens, and the celestial hierarchies, the names in Gothic characters. The same idea is adopted in the fine Luini in the Litta palace at Milan (p. 180). In the lower corners are the two great doctors, St. Augustine and St. Thomas Aquinas. A short descriptive and devotional poem is inscribed below.

4. *The Creation.*—The creation of man and of woman; the temptation; the expulsion from Paradise, and the state of labour subsequent and consequent.

5. *The Death of Abel.*—The two sacrifices, the death of Abel, and Cain killed, according to the tradition, in a thicket, by Lamech.

6. *Noah and the Deluge.*—The building of the ark, the return of the dove,

and the sacrifice after the deluge. The curiosity of the females, leaning upon the open timbers of the ark and contemplating the work, is rendered with nature and simplicity.

These frescoes are surrounded by an elegant border in which is introduced the portrait (according to Vasari) of Buffalmacco himself. It is in that which divides the Abel and Cain from the Deluge.

*Simone Memmi* (died 1344), the painter of Laura and friend of Petrarch (see FLORENCE, *Sta. Maria Novella*), when first called to assist in adorning the Campo Santo at Pisa, began by the—1. *Assumption of the Virgin* over the principal entrance. There is beauty in the movement of the angels and the solemn modesty of the principal figure; and the picture is still in good preservation, and tolerably free from restorations. This subject is detached from the series, which illustrate the life of St. Ranieri, who, though not canonized, was held in great veneration in Pisa, his native town. There is a triennial fête in honour of him celebrated in June, when the whole of the Lung'arno is illuminated. (See p. 426 post).

2. *St. Ranieri's Call*.—The first in the series, by *Memmi*, represents the saint's sudden call from a life of worldly vanity. He is represented as leaving off playing upon the *cembalo*, while the gay assemblage of damsels are still dancing. The graceful female figures, are evidently portraits; they accurately represent the costume of the age, and, with the surrounding architecture, bring the scenes of the Decameron before the eyes of the spectator. The moment chosen is when one of the damsels addresses Ranieri with the words, "Wilt thou not follow this angel?" pointing to Fra' Alberto Leccapecore, a man of holy life, who was then passing along the way. Ranieri obeys the word, and follows Alberto to the church of St. Vitus; and here several passages are again accumulated, amongst others the restoration of his sight, which he had lost by weeping for his sins. The greater portion has been retouched.

3. *St. Ranieri as a Pilgrim*.—Three *N. Italy*—1854.

passages are united in the next painting. In the centre, Ranieri receives the *schiaivina*, or robe of a hermit, the single garment which he wore. The Virgin enthroned, the crescent moon beneath her feet, a star upon her rt. shoulder (the first of these symbols being an emblem of the immaculate conception), receives his vow. This portion is much damaged. Two graceful female saints have fortunately nearly escaped injury.

4. *St. Ranieri embarks upon a Gal-  
leon for the Holy Land*.—It is not easy, however, to make out what is the subject of this picture. It seems to be St. Ranieri returning in a Pisan vessel, bringing the relics of some saint.

5. *St. Ranieri in Palestine*.—In the third of *Memmi's* paintings we have the visions and temptations of Ranieri in the Holy Land. Our Lord appears to him, as at his transfiguration, between Moses and Elias.

6. *The Demon disturbing him in the Choir*, and retreating discomfited, closing his ears. And *Ranieri's Distribution of Alms* after his return from Palestine.

*Antonio Veneziano*, who died 1384, continued St. Ranieri's history in three paintings of great merit, and which Vasari considered as amongst the most graceful of the ancient school.

1. In the first, which has two compartments, are represented the *Saint's Embarkation* and return to Pisa. It has nearly perished.

In the second portion is the legend of St. Ranieri rendering visible to the *Fraudulent Innkeeper* the demon, in the shape of a winged tiger-cat, sitting upon the cask of wine. The delinquent was wont to dilute the noble liquor which he sold, and St. Ranieri first put it out of his power to deny the fact, by pouring some of the article into the fold of his *schiaivina*, when the wine passed through and the water remained behind.

2. *The Death and Funeral of St. Ranieri*.—This is in two compartments, and is exceedingly damaged.

3. Lastly, *The Miracles of St. Ranieri worked after his Death*, almost

wholly gone; the chief and best figure was that of the mother invoking the saint on behalf of her dying child.

We now take the series by *Andrea* and *Bernardo Orcagna*, including *The Last Judgment* and *The Infernal Regions*.

The subjects of these paintings are represented by the same artists in the Strozzi Chapel in Santa Maria Novella; but there are many differences in the conception as well as in the treatment of the details. 1. *The Last Judgment* is wholly by *Andrea*, well preserved, and full of strong and strange expression. The two great masses of the blessed and the condemned are divided by the ministering archangels. In both are seen an equal proportion of the several ranks and orders of men,—the first receiving the invitation to join the Lord with joy, the latter listening to their condemnation with horror, shame, and despair. There are here some touches of the satirical spirit observable in Santa Maria Novella: kings, queens, and monks are amongst the damned; and a Franciscan monk, who had risen amongst the good, is stopped by the archangel, and carried to the other side; and one, in the *abito civile* of Florence, who has risen on the side of the condemned, is led to the side of the blessed. The angels dividing the two companies are good. St. Michael, distinguished by a cross on his cuirass, is one of the three archangels executing vengeance. King Solomon is represented as rising exactly between the good and the bad, and apparently uncertain as to where he should place himself. An archangel in the centre holds the sentences "Come ye blessed" and "Depart from me" in either hand; beneath are the angels sounding the trumpets; and in front a third, clothed in a long garment, and half concealing his countenance. It has been supposed that this figure represents the guardian angel grieving at the loss of so many who had been committed to his charge. Higher still are the Twelve Apostles.

2. *The Inferno*.—This was executed

by *Bernardo* after the designs of *Andrea*; and the lower portions having scaled off, they were repainted by *Solazzano* in 1530.

3. *The Triumph of Death*, by *Andrea Orcagna*.—This has been considered as one undivided composition; but it seems rather a set of allegories bearing upon the one theme of the destiny of mankind; quaint and almost uncouth. The subject on the l. of the spectator was suggested by the once popular legend of the three kings, who, hunting in a forest, were conducted to three open tombs, in which they beheld the ghastly corpses from which they were to receive the warning calling them to repentance. Orcagna has represented the bodies in three stages of decay; and the three leaders of the proud cavalcade equally display three gradations of sentiment—light unconcern, earnest reflection, and contemptuous disgust. It is said by Vasari that the second is the portrait of the Emperor Louis V., or the Bavarian; and the third of Uguccione della Faggiuola, the Signore of Pisa. In the second great compartment on the r., the Destroying Angel, with dishevelled hair and bat's wings, is about to level with a scythe a joyous party of youths and damsels, exhibiting what we may suppose the cream of Florentine fashion. On the other side are the wretched, the blind and maimed, the diseased, imploring Death, but in vain, to relieve them from their miseries in these verses, inscribed beneath them:—

"Da che prosperitate ci ha lasciati:  
O morte, medicina d' ogni pena,  
Deh! vieni a darne oramai l' ultima cena."

Below are those whom Death has smitten,—the rich and powerful, knights and sovereigns and prelates, old and young; the departing souls, represented as new-born babes, seized by angels or demons as they issue with the last breath of the departed. In one of these Orcagna has effectively depicted the horror of the soul at finding itself in the grasp of a demon. The sky above is filled with angels and demons bearing off the souls to bliss



or punishment: the group of an angel and a demon, pulling an unfortunate fat friar by the legs and arms, to obtain possession of him, shows with what liberty artists were allowed to deal with the religious orders in the 14th century. In other parts the demons are bearing off their prey to a volcano, probably Mount Etna, which, according to the legends, was considered as the entrance of the infernal regions. In the last portion, to the rt. of the picture, is a subject which has no apparent connection with the rest, unless it be supposed to designate the blessing attendant on retirement from the world. It represents aged recluses, one tending his goat, and another gathering fruit. Vasari bestows high praise on these figures.

*The Saints of the Desert*, by *Pietro Laurate*.—This compartment is filled with groups, representing the labours and conversation of these anchorites, as well as their temptations. One is lodged in a tree; another recluse is receiving food through the window of the cell in which he is immured; some busily employed in basket-making. Sturdy demons are assaulting and scourging St. Anthony. Panutius is resisting the temptation of a fair fiend, by putting his hands into the flame. St. Hilarion expelling the dragon which infested the mountains of Dalmatia: Hilarion advances in calm confidence, whilst his companion is about to retreat in terror. The groups are jotted over the wall, as in a Chinese paper-hanging.

Six compartments were painted by *Spinello Aretino*. Three are entirely defaced. These were considered by Vasari, who saw them in a more perfect state (though even in his time they were not free from injury), as the best specimens of the colouring and the design of this artist.

The three which remain are subjects from the *life of St. Ephesus*.

1. The first is divided into two compartments,—the saint presented to the Emperor Diocletian, much injured; and the apparition of our Lord com-

manding St. Ephesus to desist from persecuting the Christians.

2. *St. Ephesus fighting against the Pagans in Sardinia*.—This, like the preceding, is divided into two compartments, and is unfortunately also much injured. Here is represented the second apparition of our Lord to the saint: a winged horseman, with a cross on his breast, is presenting to him a spear, or long staff. The same figure is afterwards seen engaged in the battle; St. Ephesus is kneeling to this figure. The circumstance of this event taking place in an island is represented by the sea winding at the bottom.

3. *Martyrdom of St. Ephesus*.—In the centre is a strange and unpleasing representation of the saint in the fiery furnace. The most commendable part of the design is the consternation of the bystanders at the flames coming out against themselves.

*The Series of Biblical Histories*, begun by *Buffalmacco* or *Pietro di Orvieto*, was continued by *Benozzo Gozzoli*, the pupil of Fra' Angelico da Fiesole. (See FLORENCE, *San Marco*.) They are the finest, and also by far the most extensive, occupying the greater portion of the N. wall; so that Vasari calls the work "opera terribilissima e da metter paura a una legione di pittori;" and they employed the painter 16 years, from 1469 to 1485. We begin with—

1. *The Cultivation of the Vine, and the Drunkenness of Noah*.—One good group consists of a female receiving a heavy basket of grapes from the gatherer of the fruit, standing on a ladder above. In the r.-hand corner is the well-known figure of a female pretending to cover her face with her hand, but slyly peeping through her fingers, which has given rise to the phrase of "*Come la Vergognosa del Campo Santo*."

2. *The Curse of Ham*.—The principal group consists of the patriarch, his wife, and the object of the malediction.

3. *The Building of the Tower of Babel*.—The architecture and costume

show Florence in Gozzoli's time. It contains several portraits. In one group are seen Cosmo de' Medici, Pater Patriæ, his son Pietro, and his nephews Lorenzo and Giuliano. Politian is represented (wearing a *beretta*) and several other eminent personages of the period.

4. *Abraham and the Worshippers of Belus*.—This subject is taken from the Rabbinical traditions so widely adopted in the middle ages. One passage represents Abraham as rescued from the fiery pile into which he had been cast for refusing to worship the idol of Belus, whilst Nachor his brother, who complied, is consumed. In the background are persons striving and fighting, supposed to indicate the crimes produced by bad government.

5. *Abraham and Lot in Egypt*.—A crowded and rich composition, in which the history of the patriarchs is represented, from the first strife between their herdsmen and the going forth of Abraham.

6. *Abraham victorious*.—The scene is in the same rich and formal landscape. The two principal subjects are—the rescue of Lot by Abraham, and the offering of bread and wine by Melchisedec, which occupy the rt. and the l. of the picture. The battle group is executed with spirit.

7. *Abraham and Hagar*.—This picture consists of many spirited groups, but they appear disproportioned with respect to each other. It is also much damaged in parts. In the portion representing Hagar as given up to Sarah the artist has introduced a portion of a city, with a fine group in the dress of his times, evidently portraits, though now unknown. A remarkable group is that of Sarah chastising Hagar, who is afterwards seen at a distance in the desert, accosted by the angel. The whole scene is alive with birds and beasts, oddly disposed among the figures.

8. *Destruction of Sodom, and Escape of Lot*.—Lot and his family are placed upon a projecting cliff, by which they are brought nearer to the spectator than the inhabitants of the condemned

city, who fill the remainder of the picture, and whose prevailing feeling seems that of utter despair.

9. *Sacrifice of Isaac*.—This event is the most prominent portion of the picture, which includes many other passages. Quite in front is a very natural group of the preparation for the journey. The composition is divided in the most formal manner by a round-topped tree exactly in the centre. The rt.-hand side of the picture is crowded with groups—the strife of Isaac and Ishmael, the sending forth of Hagar, the appearance of the angel to her in the desert, and the preparation for the journey of Abraham and Isaac. As in some of the preceding pictures, *Benozzo* has introduced a rich edifice.

10. *The Marriage of Isaac and Rebekah*.—On the l. under a splendid *loggia*, is Abraham sending forth Eleazar. Here again, if the figure of the patriarch were abstracted, we have an exact representation of the contemporary life of the artist. In the central subject of the Meeting at the Well, the female figures, with pitchers on their heads, are very graceful. The third division exhibits the Espousals and the Bridal Feast.

11. *Jacob and Esau*.—Two passages were included in this splendid composition, one of them, the counselling of Jacob by his mother, is destroyed. On the l. is the birth of the twins. The nurse of Jacob is exulting in the beauty of her nursing over his brother. Beneath a triumphal arch Esau is seen yielding his birthright to Jacob. In front of a *palazzo*, which, receding in perspective, fills the remainder of the r. field of the picture, are the subjects of the benediction of Isaac, and the return of Esau from the chase.

12. *Jacob, from his Departure to his Espousals with Rachel*.—A succession of groups, containing some of the most graceful compositions of the artist. Peculiarly beautiful in this respect are the dancers assembled at the bridal festival in the centre.

13. *Meeting of Jacob and Esau—Dinah*.—In the foreground are intro-

duced, very prominently, three groups of contemporary portraits. Lorenzo de Medici is easily recognised. The other groups are spread over the fields, of which the background is even more than usually rich in landscape and architecture. Much of the fresco has fallen off, and it has been repainted in other parts.

14. *The Life of Joseph*, from his departure from his father's house to his deliverance from prison. Here also the groups representing the passages included in this portion of sacred history are jotted over the field, often interfering with one another. Thus, the casting of Joseph into the well, and the displaying of his garment to his father, are without any separation whatever. In the latter group many of the female figures have much grace and beauty.

15. *Continuation of the Life of Joseph*.—In the centre, in a species of triple gothic portico, opening into a long perspective of aisles, and at either extremity of the picture, are the angles of splendid palaces, supported by columns and arches, closing the scene, while various edifices are seen in the background, amongst others, a cathedral, in which the leading lines of Florence and Pisa are blended. The three main subjects are, Pharaoh declaring his dream to the magicians, the appointment of Joseph as viceroy of Egypt, and his discovering himself to his brothers. Amongst the best portions is the group of the Magicians, or Wise Men, in somewhat perplexed consultation. Many of the countenances are evidently portraits.

16.—*The Infancy and first Miracle of Moses*.—In this composition the architecture holds a most prominent place. Many of the incidents are taken from the Apocryphal traditions. In the first group the infant Moses is seen taking the crown from the head of Pharaoh, and casting it on the ground. Pharaoh's daughter looks on with a smile of approval. In the centre compartment is another of these incidents; the infant stretching forth his

hand on the burning coals, having previously rejected the fruit which had been offered him. Pharaoh's daughter is astonished at the result of the ordeal. Two children, a girl and a boy, who are her companions in this and the preceding group, are evidently portraits. In the last division on the r. of the spectator is the changing of the rod into a serpent or dragon. The nearest attendant shrinks away with affright.

17. *Passage of the Red Sea*.—In the background is a wonderful spread of landscape, in many parts extremely injured, and in others retouched. The best portion, though the least conspicuous, is that of Moses and Aaron, with the people of Israel, returning thanks for their deliverance.

18. *The Giving of the Law to Moses*. almost entirely obliterated. The principal groups are collected at either extremity of the picture, between which the view opens upon Mount Sinai.

19. *Aaron's Rod and the Brazen Serpent*.—On the l. of the picture is the examination of the rods of the different tribes. In the centre compartment is the tabernacle. Beyond is Moses, presenting the budding rod to the heads of the tribes, a continuation of the first group. Lastly, is the elevation of the brazen serpent, here represented as a winged dragon. This picture also has suffered much from time, and more from repairs.

20. *The Fall of Jericho, and the Death of Goliath*.—Parts of one very long picture, of which the centre portion is entirely gone, and the remainder is much damaged. In the second, the conception of Goliath is coarse and bad; David is better.

21. *The Adoration of the Magi*.—This picture, over the door of the "Capella di Tutti Santi," has been traditionally supposed to be the specimen piece which Benozzo produced when first engaged by the Pisans to undertake this work; but this tradition is now discredited. A numerous cavalcade is seen following the three kings, amongst which may be disco-



vered the real or supposed portrait of Benozzo, a young man with a cap or hood on his head, the last figure on the rt. hand of the subject.

Besides the paintings which we have enumerated, there are some other ancient fragments. The eastern and western walls are decorated with modern paintings, executed in the 17th century by *Ghirlanda* of Carrara, *Guidotti*, and *Rondinosi*. The history of Judith and Esther, Belshazzar's Feast, and the history of King Osias. They have little merit.

The *Capella Maggiore* was added in 1594. It contains some ancient pictures, fragments of the 14th and 15th centuries, and a good *Aurelio Lomi*, a St. Jerome.

The *Capella degli Ammanati* is originally of the 14th century. Here are deposited several fragments by *Giotto*, of which the principal are 7 heads brought from the Carmine at Florence, and which are curious, as being authenticated by Vasari.

The Campo Santo is kept shut, but will be opened by the custode, who attends for about six hours in the day: he lives close by; a fee of one paul for each person is amply sufficient, and less when there is a party; the keeper being paid by the academy. No drawings of any kind can be made in it without the permission of the Conservatore; but this is readily obtained. The Conservatore lives close to the Piazza, not five minutes' walk from the Campo Santo. An extra fee to the custode will also procure leave.

Pisa has not extended beyond its ancient boundaries. The old wall which surrounds the city remains nearly in the same state as when defended by her citizens against the forces of Florence. The Piazza del Duomo is partly bordered by this wall, of which the circuit includes much garden-ground; and the destruction of many convents has increased the void. These outskirts have therefore a desolate appearance; but the central part of Pisa has hardly the deserted character which has been attributed to the

city; and the *Lung'arni*, continuous quays on both sides of the river, are cheerful.

On the festival of San Ranieri, the banks of the Arno present a remarkable sight. That festival is celebrated triennially on the 16th and 17th of June, and attracts vast crowds. The last took place in 1854. On the vigil of the saint (16th) the celebrated *Luminaria*, or illumination takes place—the most striking spectacle of Pisa. The whole of the *Lung' Arno* and the banks of the river are illuminated with thousands of lamps during nearly the whole night. On the festival (17th) a splendid service in honour of the saint takes place in the Duomo, followed by the exposition of his relics, and in the afternoon there are boat-races on the Arno. During both days, the museums, Campo Santo, &c., are open to the public.

Three bridges cross the Arno. That highest up the river, with 4 arches, is called the *Ponte alla Fortezza*, from the *Citta Nuova*, which was built by the Florentines at the latter part of the 15th century, and destroyed in the 17th, having stood close to it. The central bridge, with 3 arches, called the *Ponte di Mezzo*, or *Ponte Vecchio*, from its being the earliest bridge, was erected in its present form in the reign of Ferdinand II. It was preceded by a bridge with a single arch, which fell 1st January, 1644, on the centering being removed. It was upon the *Ponte del Mezzo* that the celebrated combat, called the *Mazzascudo*, used to take place, which could hardly be called a sham fight, since it often ended in loss of life or limb. The contest took place between the *North* and the *South* sides of the city, 6 companies of 80 on each side. The last fight took place in 1807, and it seems likely that it never will be repeated. The bridge most to the W., with 5 arches, is the *Ponte a Mare*, built in 1331, and restored a century later by Brunelleschi.

Many interesting buildings yet adorn the *Lung'arno*. Near both ends of the

*Ponte di Mezzo* are groups of imposing edifices. The links of a chain hanging over the arch of the principal doorway, with the motto *Alla Giornata*, sculptured in large letters on the architrave, distinguish the *Palazzo Lanfreducci*, now *Uppizzinghi*. All that is known respecting the chain is that the church of *San Biagio alla Catena*, of which the Lanfreducci were the patrons, was demolished to make room for the palace. The meaning of the inscription has been lost. The design of this fine palace has been erroneously attributed to Michael Angelo. It is by *Cosimo Pagliani*. There is a small collection of paintings in it; amongst them a good *Guido*—Human Love subdued by Love Divine.

The *Palazzo Lanfranchi*, now *Toscanelli*, is perhaps more certainly by *Michael Angelo*; the details are solid and good, and, like its neighbour, the mellowed tint of the marble adds much to the effect of the architecture. It was for some time the residence of Lord Byron.

Contrasting with these two palaces is a third, temporarily used as the *Civiche Stanze*, now the *Caffé dell' Usso*. It is of brick, with triple-headed Gothic windows, carrying us back to the times of the Republic. It is richly ornamented with medallions and foliage.

The house, No. 698, on the Lung'arno, is a very antique and singular building, and deserves notice.

On the other, or S. side of the *Ponte di Mezzo*, are the *Loggie di Banchi*, erected by *Buontalenti* at the expense of Ferdinand I. (1605). The open arches are supported by pilasters of rustic-work—a style much in favour with the Tuscan architects. These *Loggie di Banchi* are now used as a corn-market, and stand between the *Palazzo del Governo* and the ancient palace of the *Gambacorti* family, now the Custom-house.

*Accademia delle Belle Arti*. This was founded by Napoleon in 1812; but his endowment consisted of his patronage and some plaster casts. The establishment was afterwards placed under the

able direction of Lasinio. It contains several curious and some valuable paintings. A good ancient copy of a destroyed fresco of *Gozzoli*—Solomon and the Queen of Sheba.—*Giotto*, a Virgin and Child, authenticated by Vasari. A painting in five compartments, the Virgin and Child, and Saints; the centre is by *Giovanni Pisano*; a curious portrait of Dante. “An exquisite *Pinturicchio*; 4 figures, with a flat landscape, behind. His works are rare in North Italy. The picture is hung up over a door out of the way. A valuable *Filippo Lippi*—Madonna, St. Matthew, St. James the Great, and St. Augustine. The principal figure is poor, but the rest is noble. The collection is otherwise of some interest, as exhibiting the relation which *Giunta da Pisa* bore to *Giotto*. Several works of the former are of higher merit here than is usually attributed to them.”—*R.*

*Santa Maria della Spina*, on the S. bank of the Arno. “This chapel is an architectural gem, and at the time it was executed was considered to be a miracle of art. It stands on the side of the Arno, on the S. bank, and was built for the convenience of mariners, who, in the flourishing times of Pisa, repaired to this chapel before they set forth on their voyage to implore the protection of the Virgin. It was built twice. The first edifice was begun in the year 1230, at the joint expense of the Senate and of a noble family of Pisa, the Gualandi. The celebrated sculptor, *Giovanni Pisano*, is said to have executed some of the statues with which this building was adorned, and, by the talent which he displayed on that occasion, to have obtained the privilege of giving the design for the Campo Santo. In 1323 the Senate of Pisa determined to enlarge this chapel. At that time it was that the building acquired the form and exuberance of ornament which it at present exhibits. It appears from successive decrees of the senate that the work was in progress during the greater part of the 14th century. In this building, though its general style is that of the advanced period, round forms

still make their appearance ; but, in all the upper part, the pointed style is employed alone. The canopies and tabernacles are of the most delicate workmanship. The statues are well executed.”

*G. Knight.* The whole building is of white marble. Within are some of the best works of *Nino Pisano*—a Madonna offering a flower to the Infant Saviour. “This exquisite work seems to have been richly painted, and the hair gilt.”—*R.* St. John—St. Peter, which has been much praised—a portrait of *Andrea Pisano*, the countenance strongly marked. There is another Madonna, which Cicognara ascribes to *Nino*, but which is claimed by others for *Nicolo* or *Giovanni di Pisa*. There are several paintings ; the best is by *Razzi*—a Madonna and several Saints. “It is a very noble picture, and has much sentiment and feeling.”

—*R.* This chapel derives its surname from a thorn in our Saviour’s crown, which was brought from the Holy Land by a merchant of Pisa, and presented to it by his descendants in 1333. The surname, however, was not adopted till the beginning of the next century.

*San Paolo a Ripa d’Arno* is another ornament of the Lung’arno. Its architecture, both internal and external, is of the 11th century ; for it appears from a Papal bull, dated 9th February, 1115, that service was then performed there, and that this church, together with the adjoining monastery, belonged to the monks of Vallombrosa. The façade consists of 5 closed arches, 2 circular and two pointed, the entrance occupying the central one ; over these arches rise 3 tiers of pillars supporting open galleries, ending in a gable. The church is in the form of a Latin cross, and is divided into a nave and side aisles by columns of oriental granite, with marble capitals, of varied patterns, supporting arches. It is called the *Duomo Vecchio*, and it has been thought that the present cathedral is, in fact, a copy of *San Paolo* instead of being the original. The ancient paintings, by Cimabue, Buffalmacco, Simone Memmi, and other old masters, which once

covered the interior, have nearly all been whitewashed. In the centre of the cloister is an heptagonal building, with a high pointed roof : it is now used as a chapel.

The *Lung’arno* is closed on the W. by the *Torre Guelfa*, which forms a beautiful termination of the view, especially in the evening sun. It is now used as a prison, and is generally called the *Torre dei Sforzati*. It was intended for the defence of the *Ponte a Mare*, the bridge at its foot, and it is also a part of the arsenal, in which some other vestiges of the buildings of the age of the Republic may also be seen.

The *Duomo* group and the *Lung’arno* form two of the principal features of Pisa. The *Piazza de’ Cavalieri* is the third. This was the centre of ancient Pisa, and in the days of the Republic was the *Piazza degli Anziani*, the Forum of the Pisans ; but when Cosmo I. established his order of St. Stephen (1561), he granted the piazza, with its surrounding buildings, to this institution of pseudo-chivalry. The order was framed in imitation of that of Malta. The knights bear the same cross as to form, but gules in a field argent, being Malta counter-changed ; and in like manner they performed *carovane*, or expeditions, against the Turkish infidels. This aristocratic institution was, however, unpopular in Tuscany. It grated against the ancient feelings of the Commonwealth ; neither did it agree with the commercial spirit of the country, which drove a good trade with the East, and did not at all admire fighting its customers.

The *Conventual Church* of the order of San Stefano, is partly from the designs of *Vasari*, and was begun in 1565 ; but the interior was not completed till 1594-96 ; the front was added, according to *Milizia*, from the designs of *Buontalenti*. The general effect of the interior, a single nave, is impressive. On either side are the Turkish trophies won by the knights,—banners, shields, *toughs* (or horse-tails), scimitars, poop lanterns, picturesquely arranged against the walls ; and which, you are told, were



taken by the Pisans from the Saracens. The details of the architecture are good; but the principal decoration of the building consists in the paintings of the ceiling, executed by the best artists of the later period of Tuscan art, and enclosed in richly ornamented compartments. They represent the following subjects:—*Cigoli*, the Institution of the Order. This is interesting from the number of good and striking portraits which it contains.—*Ligozzi*, the Triumphant Return of the Twelve Galleys of the Order from the Battle of Lepanto, in which they took an important share, well coloured, and one of the most spirited of the set.—*Christoforo Allori*, Mary of Medici embarking for France to espouse Henri Quatre. The richly adorned galley, the “*Capitana di San Stefano*,” in which the princess sailed, forms a prominent object in the composition.—*Jacopo da Empoli*, the Naval Victory gained by the Galleys of the Order in the Archipelago, 1602, when five Turkish galleys were captured, and much spoil gained.—*Ligozzi*, the Attack and Plundering of Prevesa in Albania, 2nd May, 1605.—*Jacopo da Empoli*, Assault and Capture of Bona on the Coast of Africa, 1607, when, amongst other prey, the knights carried off 1500 of the inhabitants as slaves.

The high altar, of rich coloured marbles and stones and gilt bronze, is splendid, though rather overwrought. It was put up by *Foggini* about 1700. The specimens of porphyry and jasper are peculiarly fine. In the centre is St. Stephen, the protector of the order, who must not be confounded with the protomartyr. On the l. hand of the church is a Nativity by *Bronzino*, with the motto, “*Quem genuit adoravit*.” It is a picture of very great celebrity, full of figures and of animation. The Virgin, in conformity with the motto, is in an attitude of adoration. The drawing, as in all good specimens of *Bronzino*, has much of the character of Michael Angelo. The Miracle of the Loaves and Fishes, by *Lodovico Buti* (about 1590), is distinguished by the correctness of the drawing. A

series of paintings by *Vasari* and others in chiar'-oscuro represent the principal incidents in the life of the patron saint. They, as well as another *Vasari*, the Stoning of the Protomartyr, are not pleasing. The organs of this church are reckoned the finest in Italy.

The *Palazzo Conventuale* of the order stands close by the church, on the site of the *Palazzo degli Anziani*. The architecture of the present building is by *Vasari*. The front is decorated with arabesques in the peculiar style called “*graffito*,” executed by *Forzori*, under the directions of *Vasari*. They are produced by scratching off the white coat which has been laid upon a black ground, and giving the middle tints by distemper. They are now nearly obliterated. Six fine busts of the first six grand dukes, who were grand masters of the order, are ranged just below the uppermost story. The bust of Cosmo II. is by *Pietro Tacca*, the scholar of John of Bologna.

The fountain, by *Francavilla*, though small, displays fancy in the fish-monsters. By *Francavilla* also is the fine statue of Cosmo I. as grand master of the order, in front of the palace.

The *Palazzo del Consiglio dell' Ordine* is another of the characteristic buildings of this piazza. It is of marble, and by *Francavilla*. Like the other palace, it is of the time of the Republic. The great hall is painted by *Salimbeni*.

The *Collegio Puteano*, opposite to the Church of San Stefano, has some faint vestiges of good frescoes. The institution was founded in 1605, by Archbishop del Pozzo, a Piedmontese, for the benefit of his countrymen studying in the University. Eight young men are maintained here for four years.

The *Torre della Fame*, formerly the tower of the *Gualandi alle Sette vie*, was situated in this piazza, by the side of an archway, under which passes the street leading to the Duomo. No vestiges remain of this building, the scene of the sufferings of Count Ugolino, which Dante has immortalised. It was ruined in the 16th century,

but some of the walls were apparent till a very recent period: they are now entirely incorporated in a modern house. It is strange that the Pisans should have allowed so interesting a relic to disappear.

*Sta. Caterina*, a suppressed Dominican monastery, built by *Guglielmo Agnelli*, is a Gothic adaptation of the Duomo, tier above tier. It was completed about 1252. It has no aisles, nothing which can interrupt the sound. The borders of heads round the windows are curious. The rich marbles of the front, fretted by small arches, are the gift of the *Gualandi* family. This church was the first settlement of the Dominicans in this city: they were brought over by Uguccione Sardi, who himself took the habit of the order. St. Thomas Aquinas resided for some time in this convent, and the pulpit from which he preached is yet preserved. "On the l.-hand side of the door, at the bottom of the nave, is the monument of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (died 1352). It is composed of an altar tomb with bas-reliefs; the canopy above is supported by ill-shaped arches; it has marble draperies, which angels draw back, exhibiting the effigy below, which is hardly to be seen in the darkness. It is fine, though cut on the outside only for effect. Above this rises a tall, disproportionate, and inelegant tabernacle, under which is a villanous copy of the Madonna of Nino in Sta. Maria della Spina. The bas-reliefs below have character and expression, but the rest is of rude and clumsy workmanship. On the l.-hand side of the nave, half way up, is a curious picture by *Francesco Traini*, a pupil of Orcagna. Christ from his lips sends rays of light to the heads of the four evangelists, from whom they are reflected to the head of St. Thomas, who then illuminates, first Plato and Aristotle, and then all the doctors of the Church. The figures of the Greek philosophers are the finest. Just beyond this picture is St. Thomas's pulpit. In a chapel of the S. transept is an altar-piece,

attributed to *Fra Bartolomeo*; it has been entirely repainted, and is good for nothing. In a chapel beside it, in the same transept, are two most interesting statues by Nino Pisano, called 'Faith and Charity,' but the subject is doubtful; they are admirable for grace, purity, and animation, and remarkable for bearing evidence of the rich painting which all Nino's work seems to have undergone. The iris of the eye has been painted dark, the inside of the dresses blue, and their fringes as well as the hair have been gilt."—*R.*

The *Piazza di Santa Caterina*, an open place produced by the demolition of the once fine church and convent of San Lorenzo, has no architectural beauty excepting from the church of Sta. Caterina, which has been spared. In the centre is a statue of the Grand Duke Leopold I. in Roman armour.

*San Sisto*. The feast of St. Sixtus (6th August) was a fortunate day in the annals of ancient Pisa. Upon that memorable day the following victories were obtained: in 1006 against the Saracens in Calabria; 1063, again against the same enemies, at Palermo; 1070, against the Genoese; 1089, over the Moors in Africa; 1114, the sailing of the successful expedition against the Balearic Islands; and 1119, over the Genoese of Porto Venere. In consequence of these repeated coincidences, the citizens erected the church of *San Sisto*, as a token of their gratitude. The Consiglio Grande of the Republic used to meet in this church; and throughout all the changes which the country has sustained, the city still retains the advowson or patronage. It was begun in 1089. The interior is supported by ranges of fine ancient columns of granite and cipollino; many are fluted. The paintings are not of much merit; affixed to the walls, on each side of the door, are two good bas-reliefs of the early Pisan school, originally forming part of the pulpit.

*San Nicolo*, founded about 1000, by Hugh Marquis of Tuscany, being one of the seven Benedictine abbeys which he endowed. It has been repeatedly

altered and reconstructed. The campanile, built by *Nicolo Pisano*, is curious and beautiful; it leans a little towards the N. The exterior is a solid panelled octagon for two stories; the third is an open loggia, and surmounted by a pyramid. The interior, which presents a winding staircase supported by marble columns and arches, exhibits singular skill and contrivance. This staircase is important in the history of art, for, according to Vasari, it afforded the pattern for the staircase of the Belvedere. Some mosaics in the interior of the church are early. The paintings are of an inferior character: one only, by *Aurelio Lomi*, may be noticed. The altars are rich in marbles, particularly that in the chapel of the Madonna.

*San Frediano*, founded by the noble family of Buzzaccherini Sismondi in 1077, and of which a portion is probably unaltered. The noble ancient columns may have been taken from some Roman building. The front has some curious fragments of an early date; a Romanesque frieze with what we should call Runic knots. The church is imperfectly lighted, so that the paintings cannot be well seen; and none are of any great merit. The slab marking the place of interment of Giovanni Stefano de' Sismondi, 1427, is one of the few memorials of this ancient family.

*San Michele in Borgo* claims to stand on the site of a heathen temple. The crypt, which has been supposed to show vestiges of paganism, is of the 11th centy., and highly remarkable. It was painted in fresco, of which some small remains may yet be discerned; all the figures are Christian emblems; the cock of vigilance, the eagle of zeal, the lion of fortitude, and so on. The façade of the church above was built by *Guglielmo Agnelli*, a pupil of *Nicolo da Pisa*. It is a Gothicised copy of the *Duomo*. The interior, which is of the early part of the 13th centy., is fine: excepting the rows of granite columns, all the rest has been modernized. With the exception of a Virgin and Saints by *Battista Lomi*, which is

tolerable, the paintings are not remarkable.

*San Matteo*, on the Lung'arno. The church, which is Gothic, is partly altered. Connected with it is a curious convent, which cannot be entered without special permission. It contains a fine Gothic cloister. There are some good paintings in the interior chapel of the nuns, particularly a specimen of *Aurelio Lomi*, the glorified Redeemer surrounded by Saints and Angels.

*San Pietro in Vinculis*, consecrated in 1118: much curious antiquity both within and without.

*San Francesco*.—This church, like many of those belonging to the Franciscan order, consists of a single nave. The vaulting is a bold span of  $57\frac{1}{2}$  ft. The lofty campanile is half supported by two large consoles springing from the wall of the church. "On the roof of the choir are some interesting frescoes, probably by *Taddeo Gaddi*. The cloisters are remarkable for the richness of the foliage within their enclosure, and for the grace of their columns. The chapter-hall contains good frescoes of *Niccola di Pietro*; the most important in Pisa after the Campo Santo."—*R.* The eastern window contains some good painted glass. The cloisters, as in most convents of the Franciscan order, have been converted into a cemetery from an early period.

*San Sepolcro* is a curious circular church of the 12th centy., on the S. side of the Arno, built for the Knights Templars, by *Diotisalvi*, the architect of the baptistery.

*The University of Pisa* owes its foundation to Bonifazio Novello della Gherardesca during his rule in Pisa, 1329 to 1341. It soon enjoyed great renown, owing to the distinguished persons who filled its chairs. It is, even at this day, one of the most celebrated in Italy. Until within the last few years the government did everything in its power to restore it to its ancient splendour, by calling to it the best professors from every part of Italy; a system adopted in Germany, and which has so much contributed to the fame of the universities of that country; but



it is to be regretted that the present Grand Duke, discontented with the political feeling of some of its members, and with the strenuous opposition displayed by the townspeople to an establishment of female Jesuits, has in a great measure broken it up by transferring the faculties of law and philosophy to Sienna: the consequence has been the rapid decline of this once celebrated seat of learning. There is a good marble statue of Galileo in the cortile of the university, erected on the occasion of the first meeting of the Scienziati Italiani, which took place at Pisa on the 1st Oct. 1839. *The Sapienza*, as the edifice of the university is called, is a well and conveniently fitted up building, commenced in 1493, but enlarged in 1543 by Cosmo III. There are now only three faculties—theology, medicine and surgery, physical sciences and mathematics. It contained on an average between 500 and 600 students before the late suppression of the faculty of law; and though this number may not appear very large, the prosperity of the city greatly depended upon their resort to it. The number of students scarcely now reaches 300.

*The Botanical Garden of Pisa* contests the dignity of antiquity with that of Padua. This may be true as an institution or establishment, for the plan was directed and carried into execution by Cosmo II., in the year 1544, on a plot of ground near the arsenal. But that garden was abandoned in 1563, and a second formed on the other side of Pisa, under the directions of the celebrated *Cesalpino*; and this second garden being given up in 1595, the present one, the third, was finally made by *Giuseppe Benincasa*. Without being sufficiently rich to satisfy the scientific botanist, it is a very pleasing spot to the stranger, exhibiting in healthy growth many shrubs, and plants, and trees, which, amongst us, are seen under glass, or struggling against the damp, cold, and darkness of our ungenial skies—noble palm-trees, magnolias 60 or 70 ft. in height, the *Mespilus japonica*, and many fine

varieties of the oak. The sensitive plant also lives all the year in the open air; but the banana requires the protection of a conservatory. To the stranger the rich vegetation and unstinted growth of this garden compensates, in a measure, for the want of that arrangement and neatness which is seen in similar institutions at home.

*The Museo di Storia Naturale* was established in 1596, by Ferdinand I. The most interesting branches are those of Tuscan geology and ornithology. It has been much enlarged and enriched of late years by the exertions of the Professors Savi and Meneghini, and is now the richest in Italy; in the latter branch, and in its collections of fossil organic remains, it will well repay a long visit.

Some few Roman remains are still visible at Pisa. Of these, the most important are the *Ancient Baths*. The Sudatorium remains entire, and is within in the form of an octagon, surmounted by a vault, and with large niches in the alternate sides of the chamber.

The remains of the vestibule of a pagan temple may be traced in the suppressed church of *Sta. Felice*, now the "Archivio del Duomo." Two fine marble capitals, belonging to one of the exuberant varieties of the Corinthian order, are imbedded in the outer wall of the building. They consist of figures springing out of a single row of acanthus-leaves; Jove holding a sceptre with a trophy on the one side, and a Victory on the other; these two latter figures taking the places of the Composite volutes: on the other capital is the god of silence, Harpocrates, between two Victories. They are remarkable, as suggesting the origin of the fanciful Romanesque capitals.

*Neighbourhood of Pisa.*—The *Casine*, or dairy-farms, belonging to the Grand Duke, are about 3 m. from Pisa, outside the *Porta Nuova*, and between the *Maltraverso* canal and the rt. bank of the Arno. Upwards of 1500 cows are kept here; but the camels are the principal curiosities. There are about 200 of them; they do

not here do much work, and the keeping of them up is merely a whim.

The *Certosa*, situated in the *Valle di Calci*, about 5 m. to the E. of Pisa, is a very extensive and richly decorated building of the 14th century, and contains a fine church and cloister. With a view of preserving so splendid a building, Ferdinand III. re-established the Carthusians here in 1814.

*San Pietro in Grado*, upon the road to Leghorn, about 3 m. S.W. from Pisa. This is a curious church, erected before the year 1000. It was altered, whitewashed, and plastered in 1790; but where the original can be discerned, the Romanesque is seen in a style different from the Duomo. It is built with ancient materials. Of the 26 columns which divide the nave from the aisles, 15 are of Greek marble, and 11 are of Oriental granite. The capitals, which are of different orders, style, and size, are of Roman workmanship. The campanile is of a century or two later. According to tradition this church owes its name to the fact of St. Peter having built a church on this spot when he here set his foot for the first time in Etruria. Here was the landing-place "*Gradus*." The authority quoted for this fact is a sermon of Visconti Archbp. of Pisa in the 13th century.

#### ROUTE FROM PISA TO FLORENCE BY RAILWAY.

Within half an hour from the gates of Pisa you enter into a very beautiful country, exhibiting diligent cultivation. The fields are generally compact. The vines festoon the trees, and every opening shows a charming distance.

The railway from Pisa to Florence runs close to the old post-road as far as Montelupo.

*Novacchio Stat.* The Pisan hills with the Arno flowing at their base form beautiful objects in the landscape.

*Cascina (Stat.)*, a cheerful small town in a very fertile district near the Arno. Portions of the church and baptistery are perhaps as early as the 10th century. Here, in 1364, the Pisans sustained a signal defeat from the Floren-

times upon the feast of San Vittorio, July 28; and thenceforth that day became a national festivity among the victors.

*Pontedera (Stat.)* (*Inns*: Grand Albergo; Ancora d' Oro; both very indifferent), a large village near the junction of the Era and Arno, with a population of 3400, in the richest part of the lower Val d' Arno. The church was built in 1273. Here the road to Volterra turns off to the southward, and this is the best point from which the interesting country round that town can be visited, including the copper mines of Monte Catini, and the Boracic acid Lagoni, beyond Pomarance. A diligence leaves Pontedera 3 times a week for Volterra, on the arrival of the early trains from Florence and Leghorn, performing the journey in 6 to 8 h.; fares 8 pauls; and carriages may at all times be hired from the Vetturino Gambacorta, an active honest fellow, for the excursion. For a description of this route and of Volterra see *Handbook of Central Italy*, Rte. 26 E.

*La Rotta Stat.*, close to the Arno. Between this and the next station the Rly. passes

*San Romano Stat.* A road on the rt. leads to Monopoli, on a hill very abundant in tertiary marine fossils.

*S. Pierino Stat.* The traveller has here on the rt. the range of hills, on which so picturesquely rises the town of *San Miniato dei Tedeschi*; a lofty tower rises from the highest point of the hill, and forms a very conspicuous object for miles around. (Pop. in 1852, 2543.) Frederic II. fixed the residence of the Imperial Vicar here (1226). It is celebrated as the birthplace of Francesco Sforza. The Duomo was altered to its present form in 1488; some parts are of the 10th century. In 1775 it was adorned with statues and stuccoes. The Grand Duke of Tuscany has recently granted the title of marquis of this place to an Englishman of Hebrew extraction. The town of San Miniato, like Fiesole, Colle, and Volterra, has the privilege of conferring the rank of nobility on plebeians by inscribing

their names in its Libro d' Oro. (See Fiesole.)

All along this portion of the road from S. Pierino the characteristic features of the Val d' Arno prevail; fields in square plots, bordered with trees, principally elms, a rich landscape, closed in by undulating hills.

*Empoli Stat.* (Inn: Locanda del Sole; a poor place, but tolerable rooms), a thriving town, with a population of 6500, situated in the centre of the lower valley of the Arno, one of the most fertile provinces of Tuscany. Its narrow streets, over which the ancient houses project upon their timber machicolations, swarm like a beehive; it looks as if every trade were carried on in the open air. Had the proposal made in the first meeting, or "*parliament*," of the Ghibelline chieftains in 1260, held in this place after the great battle of the *Arbia*, prevailed, Empoli would have become the capital of the Florentine state. In this memorable conflict, described by Dante as

"Lo strazio e 'l grande scempio  
Che fece l' Arbia colorata in rosso,"

the power of the Guelphs seemed completely annihilated, and all who belonged to their party—nobles and popolani, women and children—fled from Florence, and took refuge at Lucca and Bologna. It was then suggested that, in order to root out the hated faction, Florence should be razed to the ground, and the seat of government transferred hither; and this would have been carried into effect, had not one man opposed it, *Farinata degli Uberti*. "Never," exclaimed he, "will I consent that the dear city which our enemies have spared shall be destroyed by our own hands. Were I the last of the Florentines, I would die a thousand deaths to defend her walls." So saying, he quitted the assembly; but his voice prevailed. Dante was born five years after the battle of the *Arbia*: his meeting with *Farinata* furnishes one of the finest passages in the '*Inferno*' (Canto X.). In his last words to Dante, *Farinata* exults in the good deed which he had performed:—

"Poi ch' ebbe, sospirando, il capo scosso,  
A ciò non fu' io sol (disse), nè certo  
Senza cagion sarei con gli altri mosso:  
Ma fu' io sol colà, dove sofferto  
Fù per ciascun di torre via Firenze,  
Colui che la difesi a viso aperto."

"Then sighing mournfully, his head he shook;  
'Not singly mix'd I in that fray,' said he,  
'Nor without cause cast torre via others took.  
But when assembled numbers had decreed  
To sweep fair Florence from the earth away,  
My voice alone was raised against the deed.'"

WRIGHT'S Dante.

The palace in which the parliament of the Ghibellines is said to have been held is yet standing in the *Piazza del Meractò*. The front is painted in fresco; but all about it has a character of later date.

The collegiate church, built in 1093, preserves its original façade nearly unaltered. The other parts were altered to their present state in 1738. It contains several good pictures; amongst others, *Giotto*, Sta. Lucia in the Cavern, a fresco.—*Jacopo da Empoli*, St. Thomas.—*Cigoli*, the Last Supper.—*Ligozzi*, the Vision of St. John.—Three excellent specimens of sculpture,—a statue of S. Sebastian by *Rossellino*; the Virgin, a bas-relief, by *Mino da Fiesole*; and the tripod supporting the holy-water basin to the l. of the principal entrance, by *Donatello*. Close to the church is a fine and ancient *Baptistery*. It contains at the altar paintings representing the martyrdom of St. Andrew, attributed to *Ghirlandaio*. The font is of 1447. *San Stefano* (1367), formerly belonging to the Augustinians, retains some good frescoes by *Volterrano*; and *Santa Croce* displays a *Cigoli* of some merit, the Exaltation of the Cross. There is a handsome fountain erected about 1830, in the great square.—Empoli used to be remarkable for its popular sports and games, but all have become extinct, except that on the feast of *Corpus Christi* a *corso* is held in the old national style; with climbing of "mâts de cocagne," and the like, supposed to be the memorials of the festivities practised upon the election of the magistrates of the "*League of Empoli*," 1260, a confederation comprising twenty-four communities, forming a



minor republic under the supremacy of the Florentines.

[The Railroad to Sienna branches off from the Leopolda line at Empoli: the distance is performed in two hours, up the beautiful valley of the Elsa; the Stations being

*Granajuolo.*

*Castel Fiorentino.*

*Certaldo*, the country of Boccaccio.

*Poggibonsi.*

SIENNA.—(See *Handbook of Central Italy*, Rte. 26.)

This road will afford not only the quickest line of communication from Pisa and Leghorn to Sienna, and to Rome; but also from Florence to Sienna and the Tuscan Maremma.]

A mile before reaching Monte Lupo station is *Ambrogiana*, a villa built by Ferdinand I. upon the site of one formerly belonging to the noble family of the Ardinghelli. It is in a semi-castellated style, with four great towers at the angles. The Grand Ducal family never reside here, though the situation is pleasant. Many good paintings of flowers and animals, by the two *Scacciati* and *Bart. Bimbi*, were placed here by Cosmo III. Crossing the river Pisa, we reach

*Monte Lupo* (Stat.). The Rocca, or castle, was fortified, according to Villani, by the Florentines, in 1203. On the opposite bank of the Arno is the once stronghold of *Capraja*, also rising boldly upon a hill. The men of Capraja, in alliance with those of Pistoja, sorely annoyed the rising republic of Florence; and the Florentines, according to the fancies of those times, called the fortress (which stood close to the site of another previously denominated Malborghetto) *Monte Lupo*, the *Mount of the Wolf*, by whom the *capra*, or goat, was to be devoured.

Soon after leaving Montelupo the railway crosses the Arno for the first time on a massive cast-iron bridge. Here commences the gorge or ravine of the Gonfolina, which, for the most part, is only wide enough to allow the river to pass; it is probable it has been opened at a comparatively recent period by some great convulsion of nature,

by which the middle valley of the Arno, or that of Florence, was drained of the Lake which filled it. Much engineering difficulty was experienced in carrying the railway through this defile. It runs sometimes quite upon the bank of the Arno. On the hills grow stone pines; and in the ravines between them, and along the gorge in which the river runs, extensive quarries of *pietra serena*, the sandstone used in the monuments of Florence, are opened.

The old post road winds along the opposite side of the ravine. 2 m. before reaching Signa the railway crosses the Ombrone river, which may be considered to mark the E. extremity of the Gonfolina pass. At a short distance from this point, situated in a beautiful position, on one of the last declivities of the Monte Albano range, is the villa of Artemino, belonging to one of our countrywomen, the Marchesa Bartolommei. The surrounding country is celebrated for its wines.

*Signa*—Stat. (Pop. 6600), an ancient borgo, surrounded by noble old walls, still retaining their bold machicolations. It was fortified by the Florentines, in order to guard this road, by the advice, according to the Italian historians, of the English Condottiere Augut, i.e. Hawkwood, 1377. This place and the equally populous village of Lastra, on the opposite side of the Arno, and connected with Signa by a bridge, are the centres of the manufacture of straw plait and straw hats, here carried on to a great extent. The narrow streets are filled with the busy workers. After leaving Signa we cross the river Bisenzio, a considerable stream from the mountains behind Prato.

*San Donino* (Stat.), near Brozzi, a large village in the centre of a district which is considered as the very garden of the Val d' Arno.

The numerous villas announce the approach to the capital. But smiling as it is during a great part of the year, the country round Florence is peculiarly bleak during the spring. Even as late as the middle of March, the roads are often whitened with frost, and the sky dark and gloomy. The Railway Station

is in the Cascine, the Hyde Park of Florence, close to the Porta al Prato. The traveller will find plenty of carriages in waiting, but he must fix his price beforehand, as there is no place where, between porters, facchini, coachmen, &c., the stranger is more open to be imposed upon than here. There is no tariff, and the police, who are so rigorous respecting passports, permit these persecutors of the unfortunate foreigner to impose upon him with impunity. He may consider himself lucky if he gets to his hotel for a sum equal to what he would have to pay from the remotest railway station in London. 2 pauls is fair pay for a hackney coach to any of the principal hotels, but he must also pay porters, and he will find himself accompanied to his destination by a couple of bearded facchini, for no other purpose than handing down his luggage at the door, and they will abuse him if not paid an equal sum.

FLORENCE (Rte 44.)

## ROUTE 43.

### LEGHORN TO FLORENCE.

LEGHORN, Ital. LIVORNO. *Inns*: Hôtel di San Marco, kept by Smith; perhaps the best and most comfortable, although situated at an inconvenient distance from the centre of the town. Thomson's Hôtel des Deux Princes, a long-established house in the Piazza dei due Principi; also good. Hôtel Vittoria, in the Via Ferdinanda, and near the landing-place; clean, well managed, and moderate in charges; with a good table-d'hôte: its situation is central and convenient for those who are taking sea-baths or going on board the steamers. Hôtel du Nord, and the Pension Suisse, near the same place, both second-rate inns.

*Cafés*.—L'Americano, in the Via Ferdinanda, is the first. La Minerva, in the same street, principally frequented by Greeks. Della Posta, opposite the Post-office.

*Restaurants*.—La Pergola and Il Giardinetto, in the Via Grande.

*Steamers* sail for Marseilles (calling at Genoa) and Cività Vecchia every 2

days. Those most to be relied on are the French boats carrying the mails, which sail for Cività Vecchia, Naples, Malta, and the Levant on the 1st, 11th, and 21st, and for Marseilles on the 6th, 16th, and 26th of every month. A French mail steamer sails for Marseilles (calling at Bastia) every Wednesday evening, performing the voyage in 30 hrs. (fares, 60 and 40 fr.); and this is the most rapid and economical conveyance to France. A small government steamer makes frequent trips to Piombino, the ports of the Maremma, and Leghorn during the spring and summer.

*Passports and Port Regulations for Passengers*.—Travellers arriving by steamers must remain on board until the captain has made his declaration, the health officers their inspection, and the police their examination of the passports—operations sometimes occupying a couple of hours. They are then, if their passports have the visà of the Tuscan Consul at their port of departure, allowed to land for the time during which the steamer may remain in port, upon paying a fee of 2 pauls. Those whose passports have not this visà have to pay 8 pauls for the same privilege. Travellers disembarking to proceed to Florence receive a receipt for their passports, which must be presented at the Police-office in the Piazza San Rocco, where they will obtain the necessary visà; fee, 8 pauls. Travellers embarking at Leghorn for a foreign port must obtain the visà of their own consuls (fees—British, 5 pauls; U. States, 18 pauls), and of the consuls of the countries to which they are proceeding. Fees—French, 3 francs; Sardinian, 7½ pauls; Papal, 6 pauls; Neapolitan, 11 pauls. (The visà of the Sardinian Consul is not required to passports issued by the British Secretary of State.) Should the passport have been signed by the police at Florence, no charge is made at Leghorn; otherwise a fee of 8 pauls is exacted. Travellers going from Florence by Marseilles to sea, via Leghorn, will save themselves delay and expense at Leghorn by obtaining, at Florence, the visà of the French Minister. Passports

must be delivered, duly viséd, at the office of the steamers, on taking places, and before going on board. The traveller may save himself the trouble attendant upon obtaining the different signatures by a trifling fee to the commissionnaire at his hotel. Travellers on their way to the Levant, wishing to land at Città Vecchia or Naples, even for a few hours only, must have the visás of the Papal and Neapolitan Consuls. As regards citizens of the U. States, the fees are exorbitant: a person going to Naples, and wishing to land for a few hours at Città Vecchia during the detention of the steamer, has to pay 4½ dollars.

*Boatmen—Porters.*—The tariff for a boat from the steamer to the landing-place nearest to the hotel, wherever it may be, is 3 pauls, including luggage. Porterage from 1 to 2 pauls, according to the quantity of luggage carried to the hotel.

*Consuls.*—British Consul, Mr. Macbean, Via Borra; U. States, Mr. Binder, Via del Corso Reale.

*Custom-house Regulations.*—Although Leghorn is a free port, the introduction of such articles as form part of the government monopolies is forbidden. Tobacco, in every form, and playing-cards, are rigorously searched for. Since Leghorn has been placed in a state of siege by the Austrian authorities, who now hold it, all arms, even uniform and dress swords, are taken from the traveller, deposited at the military commandant's office, and returned to him on his leaving, either at the Rly. stat. or on his going on board the steamer. All luggage is examined by the Custom-house officers at the gates, and a fee of half a paul required for portorage. By a recent regulation families can have their luggage examined and sealed at their hotels, by which delay and trouble are avoided at the Rly. A fee of about a dollar is usually given to the officers for their trouble.

*Hackney Coaches* ply in abundance. Charges—by the hour, 3 pauls; from any hotel to the Rly. stat., with a moderate quantity of luggage, 2 to 2½ pauls.

*Baths.*—Leghorn having of late years become a fashionable bathing-place, numerous baths have been fitted up beyond the Porta di Marte, on the road to Ardenza and Antignana. There are also baths with a sandy bottom nearer the town. The charge for boat, to convey bathers to and fro, bath and linen, is 3 pauls. The hotels have generally boatmen attached to them, and fixed charges. The bathing-season is from the 3rd week in June to the end of August.

A handsome building, called Casini all' Ardenza, and consisting of several houses let as furnished lodgings, has been built by a company, about 2 m. from Leghorn, on the sea-side, under Monte Nero. A tolerable restaurant is attached to the establishment. An omnibus runs thence to Leghorn several times a day.

*Bookseller,* Monsalvi, 26, in the Via Ferdinanda.

*News-room,* in the Piazza Grande, near the governor's palace, with the principal English, French, German, and Italian papers.

*Shops.*—The principal shops are in the Via Grande and Via Ferdinanda. In no part of the Continent can English articles be purchased so cheaply as at Leghorn. It being a free port, everything English or French may there be obtained at the same prices as at London or Paris, or, indeed, lower. Travellers bound for S. Italy or the Levant will do well to bear this in mind. At Dunn's shop, No. 11, Via Grande, will be found every article of English hosiery, mercery, perfumery, wines, pickles, and a large stock of old Italian and Flanders lace. At Arbib's bazaar, in the Via di San Francesco, a great variety of Cashmere and Turkish shawls, Persian and Turkish carpets, Oriental curiosities, &c.; and at the Magazzino Micali, in the Via Ferdinanda, is an entrepôt for sculptures in alabaster, and the like.

*Coral Ornaments* are extensively manufactured here. The coral fishery is largely carried on from the port, several large feluccas being despatched every year to the coast of Barbary, chiefly to



La Cale and Biserta, W. of Tunis. The Tuscaus share to an equal amount in this trade with the Genoese and Neapolitans.

*Diligences*: a good coach leaves Leghorn on Monday, Wednesday, and Friday, at 5 P.M., for Grossetto and Orbetello, performing the journey in 14 and 18 h., and corresponding with Piombino. Fares 30 and 40 pauls. Travellers will find this a convenient means of visiting the Tuscan Maremma and of proceeding to Cività Vecchia, as carriages may be hired for the latter place on arriving at Orbetello; or, should there be a sufficient number, the diligence owners will forward them. There is a coach every day as far as Fallonia.

*Mineral Waters*.—The Mineral Baths of Pozzolenti, 2 m. outside the Porta Fiorentina, are sulphureous, and said to be very efficacious in cutaneous and rheumatic affections. The mineral springs at the foot of Monte Nero contain a large proportion of salts of magnesia, and are much frequented for drinking in the summer months.

Leghorn has been greatly enlarged of late years, by throwing down many of the old fortifications and including the suburbs within the walls. It has now a population approaching near to 80,000, of whom about 7000 are Jews, some of whom, with a few Greek houses, are the most opulent in the place. As a Mediterranean seaport it ranks next after Marseilles, Genoa, Trieste, and Smyrna. The accommodation for shipping having become insufficient, especially for vessels of a large draught of water, which are obliged to discharge their cargoes in the roads, the government has undertaken the construction of a new harbour, under the direction of the eminent French engineer, M. Poiré. It is situated S. of the present harbour, under the great lighthouse, and, when completed, will receive ships of very large tonnage.

The historians of Tuscany have laboriously tried to trace the existence of Leghorn to the age of the Romans. It was a place of some importance in the 14th centy., but it owes its present greatness and prosperity entirely to

the wisdom and good government of Ferdinand I., who (following the plans of his father and grandfather) may be considered as the real founder of the city. The first stone of the new walls was laid by Francesco I. on the 28th of March, 1577, but they had not made much progress at his death. Most of the public buildings were erected by Ferdinand I., or about his time. A few years before (*i.e.* in 1551) the population amounted to 749. He invited inhabitants of every nation and creed,—Corsicans who were discontented with the government of Genoa; Italians of other states seeking to escape the tyranny of their respective governments; Roman Catholics who withdrew from persecution in England; and new Christians, that is forcibly converted Moors and Jews, as well as Jews who adhered to their religion, then driven from Spain and Portugal by the cruelty of Philip II., animated and assisted by the Inquisition. But above all others, the inhabitants of Provence, and the traders of Marseilles, who were suffering from the war then wasting France, crowded to Leghorn. When, too, Philip III., by the edict of Valencia (22nd September, 1609), expelled the Moors from Spain, “whose valleys were, in their industrious hands, as another garden of Eden,” Cosmo II. invited over 3000 of the exiles, in the hope that their great agricultural skill and industry would fertilize the unwholesome *maremma*, or marsh-land, near Leghorn. They were, however, found to be such turbulent subjects, that they were mostly afterwards shipped off to Africa. To these measures the present commercial prosperity of Tuscany is in a great measure owing, so that Montesquieu called Leghorn the chef-d’œuvre of the Medicean dynasty. The Jews have not increased in proportion to the rest of the population, still a large proportion of the trade is in their hands. The *Camera del Commercio*, which represents the mercantile community, consists of 12 members, who are chosen from the most opulent merchants of the first class. This

body has a considerable degree of authority; business is very good and steady, and the number of commercial failures remarkably small.

As might be anticipated from its history, Leghorn possesses few interesting objects of art.

The *Torre del Marzocco*, or *Torre Rossa*, is almost the only monument of the age of the Republic. It derives its first name from the *Marzocco*, or lion, placed upon it as a weathercock; and its second from the colour of the marble.

The *Duomo* is interesting, in consequence of the façade having been designed by Inigo Jones. The paintings in the *Soffitto*, by *Ligozzi*, constitute its principal ornament. This church was originally only parochial, and the episcopal see is of recent foundation; and another cathedral upon a larger scale has been begun.

*La Madonna*.—Here are two good pictures by *Roselli* and one by *Il Volterrano*.

Every species of religion is permitted to have its place of worship. The English chapel is regularly served by a resident chaplain. The cemetery contains several beautiful and interesting marble tombs, amongst others those of Smollett and of Francis Horner. It was, until late years, the burying-place for all our countrymen who died in Tuscany and Lucca, and indeed for many of those who died at Rome, there being no other English burying-ground in Italy before the present century.

The Greeks have two churches, one for those who are united to the Church of Rome, and the other for the Orthodox, *i. e.* those who remain faithful to the Patriarch of Constantinople. The ceremonies are the same in both; and those travellers who are not going to Venice or to Rome should take the opportunity of witnessing their service. The Orthodox Ch., in Via Dietro S. Antonio, is the better of the two, and has some curious Greek paintings of saints, mostly on copper. Some of the priestly vestments, books, lamps, &c., gifts of the Emperor of Russia, are very handsome. The sacristan is an intelli-

gent fellow, and ready to give any information about Hellenic rites, &c.

The *Synagogue* is richly ornamented with marbles, and is also an object of curiosity, next to that of Amsterdam.

The *Palazzo Lardarel*, a very splendid edifice, lately built by Count Lardarel in a situation a very few years since occupied by corn-fields, contains a gallery of pictures and statues. The interior decorations are very rich.

The *Piazza delle Due Principi*, a large new square, is decorated with a statue of the late Grand Duke Ferdinand.

The statue of Ferdinand I., by *Giovanni dell' Opera*, is a fine work. At the four corners of the pedestal are four Turkish slaves, in bronze, by *Pietro Tacca*, modelled from a father and three sons taken by the galleys of the Order of St. Stephen in the battle of Lepanto.

The three *Lazarettos* of *San Rocco*, *San Jacopo*, and *San Leopoldo*, are all remarkable buildings of their kind, and are well managed. Each was intended for a separate class of vessels, distinguished according to different degrees of danger of contact. The first was for those which arrived with a clean bill of health; the second, for those which were what would be called in the East compromised; the third, for vessels with a foul bill: or, as it is expressed in the Italian, according as the *patente* was *netta*, *tocca*, or *brutta*.

The monastery of *Monte Nero*, upon a hill near the city, is worthy of a visit. The hill is covered with villas of the rich Livornese, and presents a pleasing prospect in the view from the roads and town of Leghorn. The monastery guards, in a richly decorated temple, a celebrated picture of the Virgin, which is said to have been venerated by the people of Leghorn for 500 years: "*con gran frutto e grandissima divozione.*" It is one of the many similar works which found their own way to the places which they now occupy. It is agreed by all writers on the subject that the present picture sailed by itself, in the year 1345, from the island of Negropont to the neighbouring shore of Ardenza, where it was found by a

shepherd, who, by the direction of the Virgin, carried it to the spot where it now is. It is 7 ft. 7 in. high, and 4 ft. 9 in. wide, is painted on canvas glued to panel, and represents the Virgin and infant Saviour, who holds a string which is tied to a small bird.

The aqueduct, which, where it crosses the valley, is upon the Roman model, supplies the city with water brought from *Colognole*. It was erected in 1792, and is a fine work.

PISA. See Rte. 42.

For the railroad from Pisa to Florence, see Rte. 42.

FLORENCE. See next Route.

## ROUTE 44.

BOLOGNA TO FLORENCE.

(9 posts = 72 m.)

This route is also described in the Handbook of Central Italy, Rte. 7.

In going from Florence to Bologna in the winter, with a pair of horses, two others are required at Monte Carelli, and a third horse at every other station except Fontebuona and Piànor.

The diligences from Bologna to Florence start daily, one set taking the road by La Poretta and Pistoia 3 times a week, and the other, that described in this Rte., on the remaining days. The mail from Mantua to Florence also passes through Bologna.

The proprietors of the diligence, which follows the Rte. here described, will convey carriages between Bologna and Florence. Their charge, with 4 horses, varies from 28 to 52 Francesconi (including barriers and bridges). They perform the journey in 16 hours.

BOLOGNA.

1½ *Pianoro* (Inn: } *Handbook to*  
La Posta.) } *Central Italy.*

1½ *Lojano* (Inn: La Posta, middling). About this point begins a rapid ascent, presenting a fine view.

Just before *Filigare* you pass through *Scarica l'Assino* (unload the donkey).

At *La Ca* is the Papal custom-house, and a clean little inn.

1 *Filigare* (Inn: La Posta). Enter

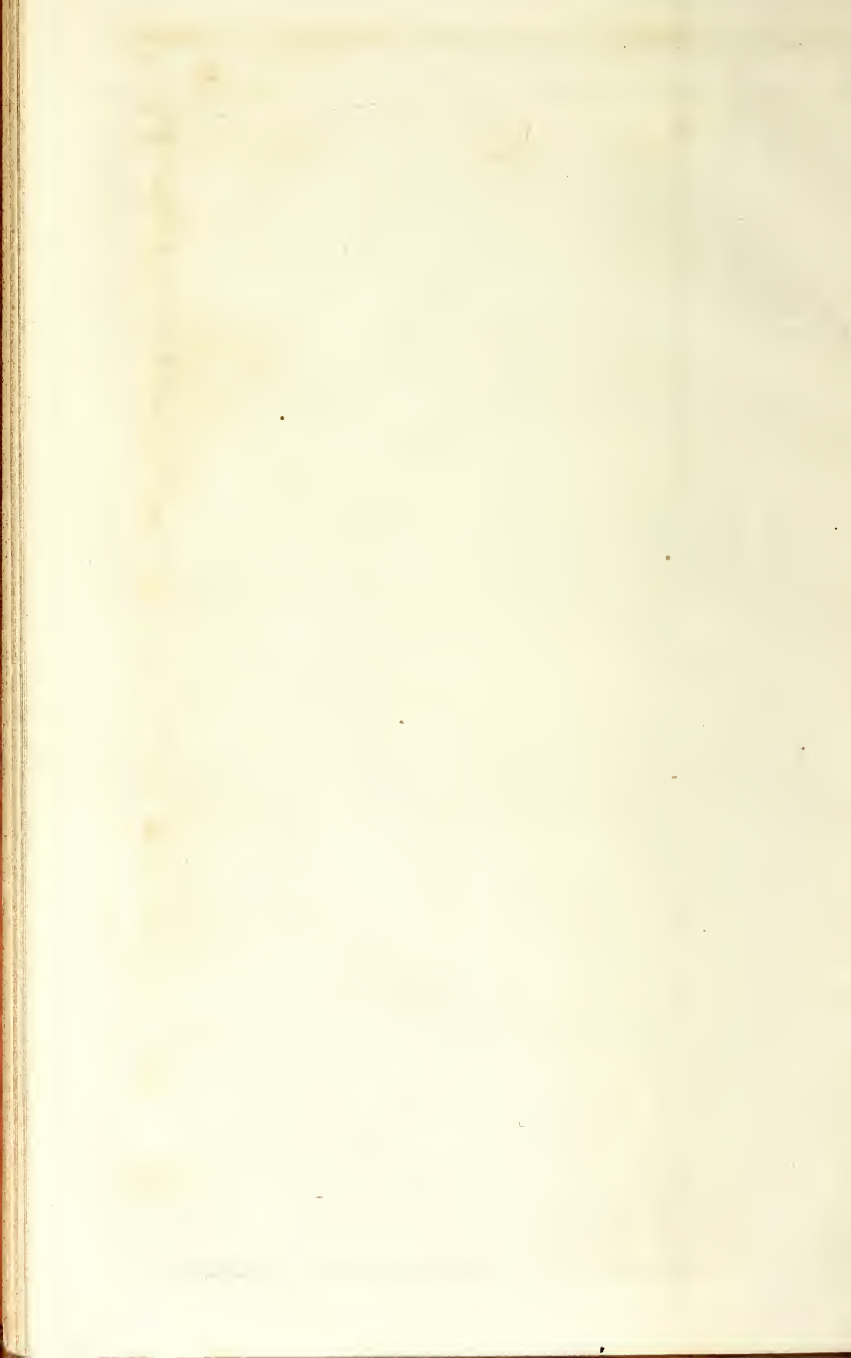
the Tuscan territory. The Dogana is an ample and rather fine building. Noble views are commanded from it and its vicinity: a wild waste of mountains is all around, bleak and bare, but with a finely varied horizon. From some points the Adriatic may be distinctly seen in the sunshine. The road, although not so scientific as those constructed in more recent periods, is still very good: it skirts the *Monte Beni*, one of the finest mountains in this region.

3 m. further on is *Pietra Mala*, a village with a tolerable inn. Close to this place some remarkable phenomena are observed. The *Acqua Buja* is a spring, frequently almost dry, between *Monte Beni* and *Montoggioli*. If a lighted match be brought near the mud of this spring, the gases exhaled from it immediately take fire, burning with a lambent flame. Half a mile to the eastward are the more extraordinary fires of *Pietra Mala*, which are constantly issuing from a sloping spot of about 8 ft. across, of rocky ground. By a very high wind they are extinguished, but as soon as it calms they light again spontaneously, and at night they may be seen for a considerable distance. The flames, which resemble those of burning alcohol, rise to the height of about a foot from the ground. In damp weather they become more luminous. The cause has been well described by *Volta*; the gas emitted is a combination of carbon and hydrogen, resembling a good deal in composition the vapour of alcohol, and is probably produced by the decomposition of the vegetable remains in the subjacent sandstone rock. You now pass close under the *Monte Beni*, covered with scattered rocks of serpentine, and the *Sasso di Castro*. The height of the mountains is about 3000 ft., but they have an appearance of desolation which conveys the idea of greater altitude.

1 *Covigliaio* (La Posta, clean and decent: an extremely good country inn, and well supplied with provisions; it is the best sleeping-station between Bologna and Florence). This place is







beautifully situated in a wild but sheltered mountain valley. To the W. is the Sasso di Castro, to the N. Monte Beni: the rocks protrude everywhere through the scanty soil. 4 m. more of gradual ascent bring you to the summit of the pass, where winter and severe storms prevail above half the year. Hence the road descends into the valley of the Sieve.

1 *Monte Carelli*. This little borgo is partly by the road-side and partly on the adjoining heights. The slate and limestone rocks in the neighbourhood, at the place called the *Erbaja*, are in very singular contorted forms. There is a tolerable Albergo, called the *Maschere*, a single house by the way-side, 18 m. from Florence, where the vetturini make a halt. Descending still we arrive at

1 *Caffaggiolo*, on the rt. bank of the Sieve. The palace by the road-side was built by Cosmo de' Medici, the merchant prince, whose favourite retirement it was. It is an interesting specimen of architecture, as well as a fine object, with its long-extended, battlemented, and machicolated walls, gateways, and towers, standing in a rich meadow, and the view in the background closed by purple hills. It was enlarged by Cosmo I., but the internal arrangements of the older palace have been but little altered. After the death of Cosmo, Caffaggiolo became the favourite residence of Lorenzo and of his family: and here the young Giovanni, the future Leo X., was educated by the celebrated Politian.

Caffaggiolo, like so many of the palaces of the Medici, possesses a fearful celebrity from the crime perpetrated within its walls. Here the beautiful Eleanor of Toledo was murdered, July 11, 1576, by her husband, Pietro de' Medici; and on the 16th of the same month Isabella de' Medici was strangled by hers, Paolo Giordano Orsini, at his villa of Cerreto-Guidi (7 m. N. of S. Miniato). "They were at Florence when they were sent for, each in her turn; Isabella under the pretext of a hunting-party: and each in her turn to die.

"Isabella was one of the most beautiful and accomplished women of the age. In the Latin, French, and Spanish languages she spoke not only with fluency, but elegance; and in her own she excelled as an improvisatrice, accompanying herself on the lute. On her arrival, at dusk, Paolo presented her with two beautiful greyhounds, that she might make a trial of their speed in the morning; and at supper he was gay beyond measure. When he retired he sent for her into his apartment, and, pressing her tenderly to his bosom, slipped a cord round her neck. She was buried in Florence with great pomp; but at her burial, says Varchi, the crime divulged itself. Her face was black on the bier.

"Eleanora appears to have had a presentiment of her fate. She went when required; but, before she set out, took leave of her son, then a child, weeping long and bitterly over him."—*Rogers*.

All about Caffaggiolo the country and the vegetation are beautiful: vines and mulberries most luxuriant. The cypress and box hedges grow well, and the odour of the latter is strong and pleasant in the sun. The Apennines, seen from hence, are finely formed: the purple, in various gradations, from the most sombre to the lightest, is characteristic of these mountains. The road again ascends, to cross the spur or lateral chain of the Apennines which separates the Val di Sieve from that of the Arno, and it passes by way of

*Vaglia* and *Ferraglia* to

1 *Fontebuona*, in a picturesque, though stony valley. Near here, about a mile to the l., stood the palace of *Pratolino*, built by Francesco de' Medici, from the designs of *Bernardo Buontalenti*, but now dismantled and demolished, excepting some small portions of the out-buildings. The gardens are ornamented with curious fountains and waterworks; but they have been much neglected. The colossal statue of the Apennines, attributed, but erroneously, to *Giovanni di Bologna*, yet



remains. All this part of the road is upon the roots of the Apennines, clothed with olives and vines. Passing on the rt. Trespiano, the great extramural cemetery of the city, gardens and country-houses become more and more numerous, till at last you see Florence. It is entered by the fine Porta San Gallo.

## FLORENCE.

### MISCELLANEOUS INFORMATION.

1. *Hotels.* — 2. *Restaurateurs.* — 3. *Cafés.* — 4. *Lodgings.* — 5. *Railways, Mallespostes, Diligences.* — 6. *Vetturini.* — 7. *Passports.* — 8. *Carriages and Hackney Coaches.* — 9. *Bankers.* — 10. *Parcel Agents.* — 11. *News-room and Circulating Libraries.* — 12. *Printsellers.* — 13. *Booksellers.* — 14. *Music-sellers.* — 15. *Wine-merchants.* — 16. *Shops and Tradesmen.* — 17. *Physicians.* — 18. *Dentists.* — 19. *Apothecaries.* — 20. *Nurses.* — 21. *Baths.* — 22. *Sculptors.* — 23. *Painters.* — 24. *Engravers.* — 25. *Architectural Drawings.* — 26. *Wood-carving, &c.* — 27. *Italian Masters.* — 28. *Music Masters.* — 29. *Drawing Masters.* — 30. *Post Office.* — 31. *English Church.* — 32. *Swiss Church.*

1. *Hotels:* Hôtel d'Italie, on the Arno, looking to the southward, is well situated for winter. It is kept by Sig. Baldi, whose wife is an Englishwoman. The Hôtel des Iles Britanniques, well situated for summer, on the S. side of the Arno, near the Ponte S. Trinita, with a table-d'hôte: clean and well kept. — Hôtel Royal de la Grande Bretagne, on the N. side of the Arno, a situation adapted to winter, but objectionable in summer. Charges in general high; *cuisine* very indifferent; no table-d'hôte. Hôtel de l'Arno, near the last, with a table-d'hôte; charges more moderate, though the situation is the same. The Hôtel du Nord, in the handsome Palazzo Bartolini, and in the Piazza Santa Trinita, is a small clean hotel, with a good table-d'hôte at 5 pauls. — Hôtel de New York, in the Ricasoli Palace, on the Lung' arno, a new and very well managed hotel in one of the best situations at Florence, and with a southern aspect. Excellent table-d'hôte at 5 pauls. Bachelors may make an arrangement by paying 12 pauls a-day for room, breakfast, and dinner. Attached to this hotel is a private house, the Villino, on the Arno, which has good apartments. This hotel is now one of the most frequented. — Hôtel de York, kept by Mad.

Augier, good; frequented by the better class of Italian families and French: a long-established and very good hotel, improved of late, since the return of its former owner. Its situation is central, and cool in summer. — Porta Rossa, an economical house, much resorted to by French and German commercial travellers. — The Europa, in the Piazza Santa Trinita, having lately changed masters, is now comfortable and its charges moderate. — Hôtel Suisse, a good second-rate house in the same Piazza.

2. *Restaurateurs.* — The Luna, in the Via Condotta, near the Piazza Gran' Duca, is good. La Ville de Paris, lately opened, Via della Spada, No. 4091. Le Antiche Carozze, Borgo SS. Apostoli, good and moderate. Aquila d'Oro, Borgo SS. Apostoli.

3. *Cafés.* — The café Doney, in the Piazza Sta. Trinita, is the most frequented in Florence. Doney is the Gunter of Florence as regards ices, confectionery, &c., and his house is much resorted to for breakfast, as this meal, limited, however, to a roll and butter, may be obtained here for less than half the price charged at the hotels. This café has fallen off since the Austrians have occupied Florence, in con-

sequence of their insisting on smoking in all the rooms. The Café della Minerva and Café Elvetico are also good; but smoking is allowed. The two latter have also restaurants.

4. *Lodgings.*—Private lodgings abound in Florence: a comfortable bachelor's apartment, well situated, may be had at from 10 to 18 dollars per month, including service; and families will easily find apartments to suit all sizes and means. As a place for living, Florence is perhaps the cheapest in Italy. Miss Clark's boarding-house, Lung'arno, in the house once occupied by Schneiderf's hotel, can be recommended. It was established by the mother of the present proprietor, and has maintained a good character for more than a quarter of a century. The charges are moderate, 12 pauls (5s. 3d.) per day, including everything; the society is respectable, and it is an excellent establishment for ladies, or families unacquainted with Florence and its language. The Pension Anglaise, a small house, No. 4266, Via del Sole, is well spoken of. It is kept by Laurati, a good cuisinier and a civil and attentive person.

5. *Railways, Mallespostes, Diligences.*—*Railways.*—Railways are now open from Florence to Leghorn, Pisa, and Lucca; to Siena by Empoli and Certaldo; to Pistoja by Prato. The fares are generally speaking moderate: the station of the Pisa and Leghorn railroad (the Leopolda) is in the Cascine, near the Porta del Prato; that of the Pistoja and Prato line (the Maria Antonia) within the walls, behind the Church of Santa Maria Novella.—*Mallespostes.*—To *Bologna* and *Mantua* daily. To *Rome*, by Rly. as far as Siena, every day except Friday: fare from Siena to Rome, 15 scudi. To *Genoa* daily (by Rly. as far as Pisa), leaving Pisa at 9.30 p.m., and performing the journey in 27 h.; persons leaving Florence by late Rly. train will thus reach Genoa on the night of the following day; fare from Pisa 50 francs.—*Diligences.*—To *Bologna*, daily in winter, and 3 times a week in summer, by way of Pietramala, starting at 2

p.m., and reaching Bologna at 6 a.m. next morning, in time for the coach to Padua. By these conveyances the traveller can reach Venice on the same evening, and in time for the steamer to Trieste—a great convenience for persons going into Germany. A second Diligence leaves Florence every morning by the first Rly. train to Pistoia, and thence to Bologna by the Collina Pass and La Poretta, arriving on the same evening; fares to Bologna, by both routes, 40 and 35 pauls. To *Rome* on Mondays, Wednesdays, and Fridays, by the earliest Rly. train to Siena, and thence by Radicofani and Viterbo: time employed on the journey 36 h.; fares 14½ and 13½ scudi. All the above Diligences start from an office in the Borgo Sant' Apostoli, near the Piazza Santa Trinita. To *Arezzo*, at daybreak and in the evening, in 8 h., from the Posta di Cavalli, and from an office behind the Palazzo Vecchio; fares 8, 10, and 12 pauls; these coaches take passengers to the different towns in the Val d'Arno di Sopra. To *Forli* 3 times a week, at 5 p.m., by way of Dicomano, arriving at 6 a.m. next morning; a carriage leaves Forli daily far Ravenna: this is a very convenient route for those going into Eastern Romagna, Ravenna, &c. To *Genoa* a good Diligence leaves Pisa on Tuesdays, Thursdays, and Saturdays, at 10.30 a.m., performing the journey in 27 h. By leaving Florence by the morning train to Pisa the traveller can thus reach Genoa at 2 p.m. on the following day, and Turin (by Rly.) the same evening.

6. *Vetturini* to Rome may be always met with. The journey by way of Arezzo, Perugia, and Terni, occupies five days in summer and six in winter, sleeping each night at a good inn; by way of Siena, one day less; the fare for a single person, including living and expenses, from 12 to 15 dollars (2l. 14s. to 3l. 7s. 6d.). Families having their own carriage may hire four horses for the journey by either road, which, including tolls, barriers, exclusive of living, or *buona mano*, which is about 20 fr. for the whole journey, will cost

16 to 18 napoleons (320 to 360 fr.). Vetturini may always be heard of at Staderini's office, next door to Vieusseux's circulating library.

A very convenient arrangement may be made with the Diligence-office, which will furnish carriages and post-horses from Florence to Bologna or Rome on payment of a fixed sum. By this the traveller is able to be as long on the road as he chooses, and to stop where he likes; and he avoids much worry and imposition from the postmaster putting on a larger number of horses than necessary. This arrangement can now be made, both by the Siena and Perugia roads to Rome, at the following rates:—By Siena—for a caleche holding three persons, 55 scudi; four persons, 85 sc.; five, 90 sc.; six (two on the box), 90 sc.; seven (in a diligence carriage), 120 sc.; nine, 135 sc. By Perugia—three persons, 70 scudi; four, 95 sc.; five, 110 sc.; six, 130 sc.; seven (in a diligence carriage), 150 sc.; nine, 200 sc. The above include the tariff-fee for the postillions, but the traveller will have to add the ordinary *buona mano*. See Preliminary Information in Sec. VI., "Posting."

The distances from Florence to the principal places in Italy, in English miles, measured along the nearest high roads, are as follow:—To Genoa, 182—Turin, 293—Milan, 244—Verona, 174—Mantua, 142—Venice, 186—Modena, 82—Bologna, 72—Ravenna, 115—Pistoia, 21—Pisa, 53½—Leghorn, 58—Siena, 41—Arezzo, 48—Rome, 190—Naples, 365.

7. *Passports*.—Travellers wishing to remain beyond a week at Florence must obtain a Carta di Soggiorno at the Police Office, which remains in force for only two months, and for which a fee of 12 pauls is exacted. For further information respecting passports and police regulations, see pp. 379 and 436.

8. *Carriages and Hackney Coaches*.—A carriage furnished by an hotel-keeper costs 20 to 25 pauls per day; but residents may obtain from a job-master a good open or close carriage at 50 dollars a-month, not including the coachman. Gamgee, in the Via dei

Banchi, and Huband, on the Lung'arno, livery-stable keepers, can be recommended for their horses. Gaetano Bartolotti, Borgo St. Apostoli, 1177, is a fair-dealing job-master for horses and carriages. *Hackney Coaches* in abundance ply in Florence. 2 pauls a course, and if hired by time 3 pauls for the first hour, and 2½ for every subsequent one, are the usual fares. 12 pauls, including the *buona mano*, is the usual charge to Fiesole and back.

*Private Carriages* for evening visits may be hired for 5 pauls, except to the palace receptions, for which, without reason, they charge double.

*Omnibuses* ply between the Piazza del Duomo and the Cascine in fine weather.

9. *Bankers*.—Messrs. Fenzi and Hall, Piazza Grand Duca; Maquay, Packenham, and Smith, Via Legnaioli, Piazza Santa Trinità, who have branches of their bank at the Baths of Lucca, Pisa, Siena, and Rome; Plowden and French, Via de Legnaioli; and Mr. Tough, in the Piazza Gran Duca. Most of the English tradespeople in Florence discount bills on England, circular notes, &c.

10. *Parcel-agent*.—Mr. Saml. Lowe, Piazza Sta. Trinità, agent to Messrs. McCracken. Most of the bankers undertake to forward parcels to England.

11. *News-room and Circulating Libraries*.—Vieusseux's, in the Palazzo Buondelmonti, Piazza S. Trinità, is excellent. The collection of journals and newspapers of every country is extensive and well chosen, and the subscription, about 9s. a month, is consequently high. Vanni, Via de Tornabuoni, keeps a circulating library, on a smaller scale, with moderate charges. There is also an English book-club in the Piazza Sta. Maria Novella, of which Mr. Dunn, the English dentist, is secretary. It is said to be well supplied with English literature, except novels. Strangers are admitted to the advantages of the club upon payment of 8 pauls a month.

12. *Printsellers*.—Edward Goodban, in the Via de Legnaioli, No. 4183 (opposite the Café Doney), agent for these Handbooks, is well provided with works on art, and with maps and books useful



for strangers; and will procure all modern Italian and other books. He also keeps stationery, English and foreign drawing materials, Newman's water colours, &c. Mr. G. is a very obliging person, and will give every information to English and Americans as to masters, &c. He packs and forwards parcels and cases regularly to England at a moderate charge. Luigi Bardi, Piazza San Gaetano, is the principal printseller, and one of the most extensive in Italy.

13. *Booksellers.*—M. Molini, in the Via degli Archibusieri, is one of the most extensive booksellers in Florence; all French and English works may be obtained at his shop, Guide Books, &c. Piatti has an excellent collection both of old and new books, but principally the former. Near the Duomo are several good and cheap booksellers.

14. *Musicsellers.*—Ricordi, Piazza del Duomo; Ducci, Piazza San Gaetano, also lets pianos on hire.

15. *Wine Merchants.*—Mr. James Tough, in the Piazza Gran Duca, is, at the same time, Banker and Wine-merchant: he is also one of M'Cracken's correspondents for sending parcels to England. Mr. T. is extremely obliging in obtaining lodgings for his customers, and giving them advice generally. His supply of wines is very good. Mr. Brown, in the Via de Legnaioli, is a grocer and wine-merchant, and also does banking business.

16. *Shops and Tradesmen, viz.:*—

*Grocers.*—Samuel Lowe, in the Piazza Sta. Trinità, and Townley in the Piazza degli Antinori and Lung'arno, are well supplied in wines, tea, sugar, and all English articles. Townley, in the Piazza San Gaetano.

*Clothes, Shoes, &c.*, may be had in Florence cheaper than in Paris: Haskard is a good English tailor, and very moderate in his charges. Mrs. Haskard is a good shirtmaker, and is well supplied with English hosiery, outfitting articles, &c. The best boots cost 30 pauls, 14s.; men's shoes 12 to 15 pauls, 6s. to 8s. Cocchi, in the Via dei Balestrieri, No. 823, and Fani, in the Via Porta Rossa, whose charges are more moderate, are good boot and

shoe makers. Del Lungo, Via degli Archibusieri.

*Ladies' Shoemaker.*—Fiacchi, Via Maggiore, 1871.

*Modistes.*—Mad. Besançon, next door to the Café Doney; Mad. Lamarre, Via dei Banchi: both fashionable and good, but by no means cheap.

*Dressmakers.*—Mad. Feton, 4255, Piazza S. Maria Novella; Mad. Duplan, alla Porticciola, 43896; Mad. Regina, Piazza della St. Annunziata; very good and reasonable.

*Linendraper, &c.*—Prevost, Via Rondinelli, an excellent shop, with reasonable prices, for English flannel, linen, calico, &c. The proprietor speaks English.

*Straw Bonnet Dealers.*—There are several: the principal are in the Via di Porte Rossa. A very good round hat for a man, uncut, should not cost more than from 12s. to 14s. Ladies' hats from 4 to 60 dollars; but very handsome ones may be had for 14 dollars, or 3 guineas. Generally speaking, the Florence shopkeepers ask about twice as much from a stranger as they will take: all you have to do is to beat them down with good humour and civility.

*Fancy shops.*—Prinoth's, in the Mercato Nuovo, is well supplied with everything French and English.

*Curiosities and Articles of Vertu.*—Freppa, in the Via Rondinelli.

17. *Physicians.*—There are 4 excellent English physicians resident at Florence,—Dr. Harding, who is the Locock of Florence; Sir Charles Herbert; Dr. Wilson, Licentiate of the R. Coll. of Physicians, London, formerly Physician to a London Hospital, Physician to the British Legation—the Watson of Florence;—he lives in the Via Tornabuoni, near the Pharmacy of the British Legation; Dr. Trottnan. Of native physicians, Prof. Buffalini and Zannetti are the most celebrated; and Prof. Rignoli is one of the most celebrated Italian surgeons of the present day.

18. *Dentists.*—Mr. Dunn, an Englishman, Piazza Santa Maria Novella, No. 4245; Campana, father and son, Piazza Gran Duca. The ordinary dentist's

fee for extracting teeth is from 5 to 10 pauls.

19. *Apothecaries*.—H. Roberts, an English chemist and druggist, keeps the Pharmacy of the British Legation, opposite the Corsi Palace, 4190 in the Via Tornabuoni—the best person to make up English prescriptions. Forini, Piazza Granduca; Magrelli, Mercato Nuovo; Cioni, Piazza del Duomo. Ferrai, in the Piazza Sta. Trinità, whose charges are moderate, keeps also English patent medicines.

20. *Nurses*.—Teresa Massoni, 4252, Piazza S. Maria Novella, 4° piano, is a respectable and quiet nurse to attend upon sick persons. She has been accustomed to attend upon English ladies. Mrs. Petri, an Englishwoman, Via Romana, 2307, and Mad. Biondi, Via Tornabuoni, at the English Pharmacy, are excellent monthly and sick nurses.

21. *Baths*.—The best establishment is in the Borgo Santi Apostoli, on the site of the old Roman Baths, near the Piazza Sta. Trinità. A hot bath costs in summer 2 pauls, and in winter 3 pauls: baths are sent to any part of the town at 5 pauls each and a small gratuity to the porter. A new bath establishment has been set up in the Via Maggio; prices, 1½ paul, and 1 paul by subscription.

22. *Sculptors*.—Sig. Costoli, the pupil and successor of Bartolini, and an artist of great ability. His statue of Galileo is particularly good. His studio at present (1854) contains a group, now in progress, “Columbus presenting America to her three Elder Sisters,” which promises to be of great beauty. Powers, Via della Fornace 2539, the well-known American artist, whose fine statue of the Greek Slave was exhibited in London in 1851. His statues of America and California, one now completed and the other in progress, are very beautiful. Santarelli, Via dell’ Annunziata; Dupré, Liceo da Candele. Bazzanti, on the Lung’arno, is recommended for sepulchral monuments, having put up most of those in the English cemetery, and sent many to England: he also keeps the largest and best warehouse in Florence for alabaster figures.

23. *Painters*.—Bezzuoli, Buonarotti, Mussini, Piatti, Pietro Milani (portrait painter), Via Maggio. G. Tibaldi, of Bologna, Borgo Ognissanti, is a good copyist of paintings in oil and water colour, and is also a teacher.

24. *Engravers*.—Florence has lately lost her most celebrated engraver, Jesi, when engaged on the Cenacolo of Raphael: Prof. Perfetti, under whose direction were executed the engravings and descriptions of the paintings in the Accademia delle Belle Arti, and in the convent of San Marco, is now the best line-engraver there.

25. *Architectural Drawings*.—Professor Maffei, of the Accademia delle Belle Arti, is one of the most beautiful draughtsmen in this line; his elaborate drawings of the cathedral and library at Siena, and of the cathedrals of Pisa and Orvieto, are well known in England.

26. *Wood-carving and Picture-frames*.—Tuscany has been long celebrated for this branch of art, of which we have seen some magnificent specimens at our Great Exhibition, by Angelo Barbetti, of Florence, and Giusti, of Siena. Barbetti, of whose work several fine specimens are in England, lives in the Piazza Santa Croce, No. 7695. Ligozzi, Borgo Ognissanti; Pacetti, Via del Palagi; Alfani, Via Maggio, are good workmen for more ordinary gilt frames.

27. *Italian Masters*.—Don Antonio Boschi, Casino dei Nobili, Piazza S. Trinità, 1° piano; is well recommended: P. Aretini, Lung’arno, No. 1198: Sig. Guerini, of Rome, Via dei Banchi: Sig. Rosteri, Piazza Ogni Santi, 3423, Palazzo Quaratesi, well acquainted with English, having lived in England as an Italian teacher: Sig. Di Tivoli: Dr. Montanari; highly spoken of.

28. *Music Masters*.—Pianoforte, Kraus. Pianoforte, and for singing, Gordigiani, known for his execution of popular Tuscan airs. Marcotti, Mabbellini, Balatresi. Professor of singing—L’Abate Federighi, employed in the Grand Ducal Chapel, Via Federighi, No. 4061, 1st floor. The address of all music-masters will be found at the

principal musicsellers.' The general charge made by the *best* masters is 10 pauls an hour, or less by engaging their services for a certain period. Mad. Jervis, an Italian lady, is an excellent music-teacher for young people. Miss Henning (address and reference at Messrs. Maquay & Co.) is said to be a good daily governess for children in French, music, and general education.

29. *Drawing Masters.*—The addresses of the best masters for drawing and painting may be obtained at Goodban's. Chiavacci, at San Bernabo, gives lessons on very moderate terms.

30. *Post-office.*—Letters leave Florence daily for England, France, Rome, Naples, and Genoa. Letters arrive from England every day. The post between Florence and London now takes 6 days. Letters leave for the Levant and India on the 1st, 11th, and 21st of every month; but their arrival in India depends upon the days of forwarding the India mails from London. Persons in Italy having correspondents in India should be particular in providing them with the address of a house at Malta to receive and forward their letters to Italy. Otherwise, according to the present very inconvenient regulations of the London Post-office, the letters go on to England, and are not forwarded from thence till the parties are written to by the London Post-office and desired to cause the postage to be paid in London. This causes a delay of some weeks, and a heavy additional postage. Letters for England may or may not be prepaid; the postage is 17 *grazie* in the former case. It will always be advantageous to prepay letters, which costs about 1*s.*, whereas, if sent unpaid, the charge to the receiver in England will be 1*s.* 5*d.* American travellers having correspondents in England will find it more expeditious to forward their letters for the United States under cover to them. On Sundays and the greater festivals the post-office is open for prepaid letters till 12 o'clock at noon only, but unpaid letters may be posted till 4 o'clock. On other days the office is open till 4 o'clock P.M.

31. *The English Church* is situated nel Maglio, at the back of S. Marco. It was built by subscription, and opened in 1844. Divine service is performed on Sundays at 11 A.M. and 1:30 P.M. Persons wishing to engage seats for any period should apply at the church on Saturdays from 1 till 3 o'clock. The charge for a family of 6 persons for 6 months is 140 pauls, for 3 months 120, for 1 month 42. Admission to a single service costs 2 pauls. This charge is made at the doors, or tickets may be obtained at Goodban's and the principal English shops.

32. *A Swiss Church* is opened next to the Casa Schneiderf, on the Lung'arno, where the service is performed in French in the morning, and in English in the afternoon, in the Presbyterian form.

It may be useful to the traveller who is making but a hasty visit to Florence to point out here which of the objects of interest described in the following pages are *most* worthy of his attention. Such are the following:—the Piazza del Duomo, Granduca, and di San Mareo; the Galleries of the Uffizi, of the Pitti Palace, and of the Accademia delle Belle Arti; the Duomo with the Baptistery; the Churches of Santa Croce, San Lorenzo, and Sta. Maria Novella; the Churches and Convents of San Marco and the Carmine; and the views from the hill of Bellosguardo, and from San Marco and Fiesole.

FLORENCE. Pop. in 1853, 110,714. "*Firenze la bella*" has been celebrated by many in all ages for the beauty of its situation. If the traveller ascend to the high ground of the Boboli Garden, or to the church of S. Miniato, or to Bellosguardo, or to Fiesole, he will admire the picturesque forms of the buildings of the city, the bright villas scattered about the rich and wooded plain and on the slopes of the hills, and the fine forms of the mountains which enclose the prospect. The environs of Florence have been described by Ariosto in the well-known lines—

"A veder pien di tante ville i colli,  
Par che il terren ve le germogli come



Vermene germogliar suole e rampolli.  
 Se dentro un mur, sotto un medesimo nome  
 F fosser raccolti i tuoi palazzi sparsi,  
 Non ti sarien da pareggiar due Rome."  
*Ariosto, cap. xvi. delle Rime.*

Within, the streets are, with few exceptions, narrow. The older buildings are grand from their massive character: the basement story being often of great solidity, sometimes of rustic work. The finest palaces are crowned by a deep cornice in a bold style of ornament, whose size is proportioned to the total height of the building. The massive rustic base is a characteristic of the *Tuscan style*. This is the term usually employed by Vasari. This peculiar character prevailed till the 17th century, when the buildings lost a portion of their national character, and became more like those of the rest of Italy. A profusion of iron-work adds to their prison-like appearance, which is increased by the comparative scarcity of windows and the smallness of the apertures. Very many of the façades of the churches are unfinished. Florence lies so compact that the visitor may visit and revisit every feature of importance during every day of his stay.

#### LIMITS AT DIFFERENT PERIODS, WALLS, &c.

Modern Florence forms an irregular pentagon, unequally divided by the Arno; three *quartieri* are on the N., and one on the S. side of the river. The ancient city was wholly on the N., and an attentive observer may yet find indications of the successive enlargements which it has sustained.

The *Primo Cerchio*, or nucleus, was confined within narrow limits, forming nearly a rectangle, of which the frontage towards the Arno extended from the *Ponte S. Trinita* to half way between the *Ponte Vecchio* and the *Ponte alle Grazie*, a distance of about 400 yards, and extending from N. to S. about 600 more, the ancient church of the *Apostoli* being just without the walls, and the *Duomo* or cathedral being just within. This was probably

the precinct of the original Roman colony. The first distinct historical notice of Florence is found in Tacitus (Ann. I. 79), in relation to the embassy sent by the Florentines to Rome, A.D. 10, for the purpose of presenting their petition against the proposed diversion of the Chiana into the Arno, a scheme devised for diminishing the then frequent inundations of the Tiber, but by which the danger which Florence sustained from inundation would have been increased. Remains of Roman buildings have been discovered, but rude and poor, and indicating the insignificance of the city. A few notices of the existence of Florence after the invasions of the Barbarians can be traced, but the history of the city is exceedingly obscure. Modern criticism equally rejects the legends of its foundation by the Roman senate upon the site of the camp of King Fiorino after the destruction of Fiesole, and the tales of its desolation under Attila, and its restoration by Charlemagne. It appears, however, to have continued increasing in population under the government of the celebrated Countess Matilda.

The inhabitants of the *Primo Cerchio* were the descendants of the ancient Etruscan or Roman colonists, subjugated but left undisturbed by the Teutonic victors. Many powerful and noble families, however, of the adjoining country, as it is thought of Lombard lineage, had been from time to time settling themselves round about the city, in the different *borghi*, the small villages and townships which grew up around it. These were aggregated to the community, when the distinction of origin began to be obscured, and in 1078 it was decreed that the whole population should be included within the walls of the

*Secondo Cerchio*, of which the Arno frontage extends from the *Ponte della Carraja* to the *Ponte alle Grazie*, about double the length of the first enclosure. In the *Primo Cerchio* the narrowness and complexity of the streets, or rather of the alleys, mark the crowding of the ancient population round the fane of

their tutelary saint, St. John, the protector of Florence. Both the first and the second Cerchio were thickly studded with the towers of the nobles, varying from 120 to 150 *braccia* in height, at once the token of aristocracy and the means of abusing aristocratic power. Hence, in the great revolution in 1250, which established democracy, it was ordained that all these towers should be reduced to the height of 50 *braccia*, an injunction which was rigidly executed; and these truncated dungeons were afterwards either demolished or incorporated in other buildings. At Oneglia and San Gemignano the traveller may see some of these towers in their original state, others, more altered, at Pavia and Bologna. At Florence only one of them subsists; it is the *Torre de' Girolami*, more commonly called *Torre di San' Zano-bio*, situated at the angle of a street leading to the ch. of San Stefano in the *Mercato Nuovo*; and where, according to the popular belief, this Bishop of Florence, who flourished in the 4th century, was born. Antiquaries have supposed it to be Etruscan, but it is evidently not older than the 11th century. It has been altered and Gothicised.

The *Terzo Cerchio*, the circuit formed by the existing walls, and which includes the *Oltr' Arno*, was begun in 1285, and not completed, at least on the l. bank of the Arno, before 1388. *Arnolfo* gave the plans and designs. In the usual spirit of magnificence which distinguished the republic, it was decreed in 1324 that, at the distance of every 200 *braccia*, there should be a tower 40 *braccia* in height, as well for beauty as for defence; and some were much loftier. Giovanni Villani, the historian, was director of the works, and he has described them with delight and pride. The aspect of this portion of the city differs much from that of the first and second circles. It wants their early historical monuments, but here are the great Convents of Friars, whose orders did not arise or become of importance until after the building of the second circuit, and which here obtained the extensive sites

which many still enjoy. The streets here are wide, straight, and well-planned; many of them existed as *Borgli* before they were taken into the town. Of these the *Via Larga* is the principal. The citizens took a larger measure than they were able to fill. In the main city there is yet much void ground, and in the *Oltr' Arno* fully one-half is occupied by the Grand Ducal Garden of Boboli, and that of the noble House of Torrigiani.

The walls which mark this last enlargement of the city, and the length of whose circuit is 5 m. 7 furl. and 61 yds., English measure, continue entire and unbroken throughout the whole extent, excepting where the more modern citadels of the *Belvedere* and the *Fortezza da Basso* have been inserted; but the towers which ornamented their circuit have generally been demolished, or lowered to the level of the curtain. "These towers," says the historian Varchi, who had seen them in his younger days, "encircled the city like a garland." They were demolished in 1527, when the Florentines were menaced by the Imperial army under the constable Bourbon. This was the era when the modern system of fortification began; and outworks being cast up by the celebrated engineer *Antonio di San Gallo*, it was thought that the ancient towers rather diminished the defensibility of the city. The most perfect are on the southern side of the *Oltr' Arno*.

The walls are utterly unavailable for any purpose of defence in modern warfare. Their utility consists in affording the means of collecting the city tolls, and octroi duties, of which the only one that can concern a foreigner is the *pedaggio*, paid for opening the gates after a certain hour when they are shut for the evening.

All the ancient gates are nearly uniform in design; a tower, pierced by a circular arch. *Porta San Gallo*, *Porta San Miniato*, *Porta San Niccolò*, *Porta S. Frediano*, and *Porta Romana*, are perhaps the most perfect, yet all have suffered mutilation by the cutting down of the towers which surmounted them.

Several of the gates are decorated with "Marzocchi," or figures of lions, considered as emblematical, but which are now in general too weatherworn to be very intelligible. The *Porta San Giorgio*, now closed, decorated on the outside with a bas-relief of the legendary saint from whom it derives its name, and on the side towards the town with a fresco of the Virgin and Child, with St. George, varies in design from the others, and is not destitute of picturesque beauty. Opposite to the *Porta San Gallo* is a triumphal arch, erected 1737, in commemoration of the entry of Francis II. The architecture is from the designs of *Giado*. It is an imitation of the arch of Constantine, covered with ponderous bas-reliefs, by artists of little note.

Two *Medicean* fortresses break the line of the ancient walls, and are monuments of the destruction of the liberties of the republic. Clement VII. directed the building of the *Fortezza da Basso*, on the N. side, for the express purpose of keeping the city in the obedience of his nephews, the base-born Alessandro and Ippolito. The first stone was laid on the 15th July, 1537, at 25 min. past thirteen o'clock, according to the horoscope cast by Friar Julian Buonamici, and it was completed in less than a year. The Medici were strongly advised to erect this fortress by Filippo Strozzi, who here expired, caught in the toils which he had woven. (See *Palazzo Strozzi*.) There is nothing remarkable in the interior of the fortress, excepting some ancient cannon, and the circumstance of its being one of the first specimens of regular polygonal fortification.

The fortress of *Belvedere*, on the S. side of the city, corresponds with the *Fortezza da Basso* on the N. It stands upon the hill of *San Giorgio*, adjoining the gate of that name. This fortress commands a noble view of the city, which it could batter down and destroy. It was built in 1590, by order of Ferdinand I., *Buontalenti* being the architect. In the centre is a small but not inelegant Palace. Beneath are

the vaults intended to contain the Grand Duke's treasures.

#### BRIDGES.

The portion of the river within the city is crossed by four bridges, all of which at various times have suffered more or less ruin from the river's fury. The Arno, generally so placid and low, is fed by mountain torrents: and occasionally swells in the course of a few hours to a most extraordinary height, inundating the adjacent parts of the city, and bearing down all obstacles before it.

The *Ponte alle Grazie*, or *di Rubaconte*, the furthestmost to the E., was first built by *Lapo*, the father of *Arnolfo*, under the direction of *Messer Rubaconte*, a Milanese, who filled the office of *Podestà* in 1235. He himself laid the first stone, and cast in the first bushel of lime. It is to this *Messer Rubaconte*, who was a great improver, that Florence owes its present flagstone pavement, brick having been the material previously employed. This bridge has undergone frequent repairs. It was exceedingly damaged by the great *piena*, or flood, of 1557. The building offers nothing remarkable; but being the furthestmost bridge to the E., it commands lovely views of the country. There are small dwelling-houses, built in pairs, upon the piers of this bridge, in one of which *Menzini* the poet was born (1646).

The *Ponte Vecchio*, said to be built on Etruscan piers, but probably not earlier than 1080, was entirely carried away by a flood in 1177, and again in 1333. After the second destruction, it was rebuilt by *Taddeo Gaddi*. Like the *Rialto*, it is a street of shops, appropriated, with few exceptions, to jewellers, goldsmiths, and other workers in metal; and, according to tradition, here *Maso Finiguerra* practised his art. Above runs a gallery leading from the Palazzo Pitti to the Galleria degli Uffizi and Palazzo Vecchio.

*Ponte di Sta. Trinità*.—Before the erection of the present structure the bridges which occupied this site had been frequently swept away and in-



jured by the floods of the Arno. That immediately preceding the present bridge had been built in 1274, on the ruins of one erected in 1252. In 1347 this underwent very extensive repairs, but an extraordinary flood on the 13th of Sept. 1557, entirely destroyed it, overthrowing at the same time two of the arches of the Ponte Carraja. Bartolomeo Ammanati, then architect to the Grand Duke Cosmo I., was appointed to rebuild the bridge. It was begun on the 1st March, 1566, and finished in 1569. The design has always been considered a very bold one for the age. The length of the bridge is 323 ft. The height of the lower edge of the keystone of the centre arch above the bed of the river is  $28\frac{1}{2}$  ft. The centre arch was designed to have a span of 50 braccia = 95 ft. 9 inch., each of the side arches 45 braccia = 86 ft. 2 inch., and the arches are remarkable for the flatness of the curve. In order to give the freest possible passage to the water in time of flood, without increasing the ascent of the roadway, the rise of the arch is only  $\frac{1}{4}$ th of the span. But to counteract the effect of such extreme flatness the arches are slightly pointed. Each arch is composed of two quarters of an oval: and each such quarter, or half each arch, is described from three centres. These curves meet at a very obtuse angle at the crown of the arch; the point, or cusp, being concealed by the marble shields placed over the centre of each arch. The angle is easily seen when passing under the bridge in a boat. The bridge has the defect which was general before the days of Perronet, that of the piers being disproportionately large. It was for some time considered insecure, inasmuch so that at the beginning of the last centy. no carriages were allowed to cross it; but this restriction has been removed without danger to the fabric. At the angles are four statues, representing the four seasons. The best is "Winter," by Taddeo Landini; but they are more valuable for their general effect than for their individual merit. This bridge is a favourite evening walk.

*Ponte alla Carraja.* This, the most westerly of the bridges, was second in point of antiquity, having been first erected in 1218, when it was called the *Ponte Nuovo*, in contradistinction to the *Ponte Vecchio*. Lapo was the architect, and he built it of wood, but it was swept away by a flood in 1269. It was next constructed of timber upon stone piers. The usage of old time at Florence was to welcome May-day by shows and pageants, prepared by the citizens of the several quarters and districts, each vying with each, both for invention and splendour. Now in 1304, the merry companies, "brigata de' Solazzi," of the Borgo San' Priano, gave notice that whoever wished to hear news of the other world should come to the *Ponte alla Carraja* upon May-day morning. The show itself was exhibited upon the river, upon which were moored various rafts and barges, containing (as it should seem, upon a scaffold) a representation of the infernal regions. They were peopled by mummers, some disguised as demons, others figuring as condemned souls, all rushing to and fro midst flames and torments, and uttering the most terrific yells and cries. This strange spectacle drew enormous crowds, greater than the bridge could bear. The timbers gave way beneath the weight, and numbers of the spectators were either drowned or suffocated, or dreadfully maimed and injured; and thus, says Villani, did the joke prove earnest; for so many were sent to the other world, that there was hardly a family in Florence which had not lost a relative by the calamity. In 1304 it was first built throughout with stone, and, having been entirely destroyed by a flood in 1333, it was rebuilt in its present form. *Frà Giovanni da Campi* is said to have been the architect. Two arches of this bridge were carried away in 1557; when it was restored to the state in which it still remains, by *Ammanati*.

Beyond the *Ponte alle Grazie* on the one side of the city, and the *Ponte alla Carraja* on the other, are two

suspension-bridges, the *Ponte San Ferdinando* and the *Ponte San Leopoldo*, completed in 1837 by a French engineer. That above the *Ponte alle Grazie* was carried away by the great flood of November, 1844. It was restored, in 1853. The other bridge, which is at the beginning of the *Cascine*, and communicates with the suburb and gate of *S. Frediano*, like most of the suspension bridges on the Continent, is constructed with wire ropes or cables, and is under certain severe restrictions as to the amount and speed of traffic passing over it.

#### CHURCHES.

The *Duomo* or *Cathedral*, *Santa Maria del Fiore*, anciently *Santa Reparata*.—The Florentines had, at an early period, according to Villani, determined to erect in their city a monument which should surpass all that had yet appeared; and in 1298 Arnolfo di Lapo, according to Vasari, but, according to Molini, Arnolfo di Cambio da Colle, to whom they had by a decree passed in 1294 confided the execution, had so prepared his plans that its foundations were in that year laid on the day of the feast of the Nativity, and the name of *Santa Maria del Fiore* was then given to it. Arnolfo's design, which was afterwards modified by the change introduced by Brunelleschi in raising the cupola, may be seen in Memmi's fresco on the E. wall of the chapter-house of *Santa Maria Novella*. This edifice, though commenced long before the revival of the arts, seems to have been conceived by its architect in an original style, forming as it were a mean between the pointed and ancient style. It is, therefore, one of particular interest and instruction in the history of architecture, and one wherein we find a construction in which preparation was made for changing the style then prevalent into one sanctioned by the ancient principles of the art; and it is certain that it was the first which gave the hint for the grandest monuments of modern architecture. The walls are almost entirely cased with

marble on the outside. The whole length of it is 454 ft.; from the pavement to the summit of the cross is nearly 387 ft.; the transept is nearly 334 ft. long; the height of the nave 153 ft., and that of the side aisles 96½ ft. The nave was intended by Arnolfo to contain five arches; but as the families of the *Falconieri* and the *Bischieri* refused to give up some buildings on the E. required for the choir, he was compelled to diminish the length of the nave, making it contain only four arches.

Between the period of the beginning of the edifice and that in which its completion was intrusted to *Brunelleschi*, many architects of great talent were employed in carrying on the works: among whom we find the names of *Giotto*; *Taddeo Gaddi*; *Andrea Orgagna*, a man of extraordinary powers, as his loggia in the *Piazza Gran Duca* amply testifies; and *Filippo di Lorenzo*.

*Arnolfo* died in 1300, and the work stopped until *Giotto* was requested to continue it in 1331, with an order that he should remain as a resident in Florence to insure its progress. He erected the campanile and the façade of the cathedral, which he carried up two-thirds of its height, and upon which he bestowed his utmost care. The façade thus subsisted till the 16th centy., having been adorned with statues by the best masters, including *Donatello*, when in 1558 it was destroyed by the *Proveditore*, *Beneditto Uguccione*, for the purpose, as he professed, of re-erecting it in the then modern style; and so eager was he to effect the demolition that, instead of detaching the precious marbles, which might have been employed again, the facing was plucked off so rudely and hastily that, according to a contemporary, not a slab or a column was left entire. *Giotto's* façade appears in the background of a lunette in the outer cloister of *S. Marco*. In 1636 another façade was begun; but the works were suspended, and, in fact, have so remained to the present time; the slight architectural ornaments are now nearly effaced, which were painted upon the wall on the occasion of the

marriage of Cosmo III. with the Princess of Bavaria in 1618. After the death of *Giotto* the works proceeded slowly, under different artists, including those before mentioned, until 1420, when it was determined to employ *Filippo di Ser Brunelleschi* to complete the cupola. Brunelleschi was born in 1377: his father Lippo Lippi was a notary of Florence. Though skilful as a sculptor, Brunelleschi had many rivals, and became desirous of devoting himself to architecture. In company with Donatello, he therefore visited Rome, and applied himself with ardour to the study of the ruins of the Eternal City. It was there that he silently began to meditate upon the scheme of uniting by a grand cupola the four naves of the Duomo at Florence; a project which until his time was considered almost impossible. Having qualified himself, by anxious study at Rome, for the work he sought, he returned to Florence in 1407. In this year the citizens convoked an assembly of architects and engineers to deliberate on some plan for finishing the Duomo. To this assembly Brunelleschi was invited, and gave his advice for raising the base drum or attic story upon which the cupola should be placed. It was not, however, till 1420 that the work was resumed in earnest. In that year, at a meeting composed of the principal master-builders, not only of Tuscany and Lombardy, but from beyond the Alps, Brunelleschi detailed the plan by which he eventually completed the cupola. But the space to be covered was so much greater than that covered by any vaulting hitherto attempted, that the citizens who formed the building committee hesitated to believe in the practicability of his scheme. Brunelleschi explained and argued until the discussion grew so warm that the "donzelli," or ushers, by order of the committee, lifted him off his legs, and carried him out of the room. Brunelleschi, however, persevered, and the completion of the work was ultimately intrusted to him. He was, however, thwarted by the jealousies

of rivals, and Lorenzo Ghiberti was assigned as a colleague, whose incapacity for such a task Brunelleschi soon made manifest. Before his death in 1446 he had the satisfaction of seeing the cupola finished, with the exception of the exterior of the drum under the cupola; for whose decoration, as well as for the lantern with which he proposed to crown the edifice, he left designs, which, however, were lost. This cupola is octagonal on the plan, and is 138 ft. 6 in. in diameter, and from the cornice of the drum to the eye of the dome the height is 133 ft. 3 in. Before it nothing had appeared with which it could be fairly put in comparison. The domes of St. Mark and Pisa are far below it in grandeur and simplicity of construction. It served as a model to Michael Angelo for that of St. Peter. His admiration of it was so great that he used to say, "Come te non voglio, meglio di te non posso." The cupola is the largest dome in the world; for though the summit of the cross of St. Peter's is at a greater distance from the ground than the summit of the cross in the cathedral of Florence (in consequence of the large dimensions of the whole building), yet, dome separately compared with dome, that of Brunelleschi is the higher. The Florentine dome has also the larger circumference. It is, too, the first dome that was ever exalted upon what is technically called a *drum*; and the first double dome that ever was built. It exceeds in elevation what Arnolfo had designed; for, according to the original plan, the dome was to have sprung immediately from the arches and piers, on which, in fact, it rests. But Brunelleschi carried up perpendicular walls, in the shape of an octagon, to a certain height, and, placing the dome upon these walls, secured for it the elevation which he desired.

The finest view of the exterior is obtained from the S.E. Here the proportions of the dome, rising from amidst the smaller cupolas by which it is surrounded, can best be appreciated. The traveller should, instead of, or besides, going up the campanile, go up



the dome; 1st, because it is higher, and the view towards Fiesole is not interrupted by the dome itself, as it is from the campanile; 2ndly, because the architecture of the two shells is thereby seen; and 3rdly, because no correct idea of its size can be formed without doing so.

Over the first door on the N. side are statues attributed to *Jacopo della Quercia*; over the second door, encircled by rich Gothic work, is an Assumption, by *Nanni d'Antoni Banco*, called *La Mandorla*, or the almond, from the shape of the compartment in which it is placed. Beneath are the two small statues by *Donatello*, and in the lunette is an Annunciation in mosaic, by *Dom. Ghirlandajo*. On the S. side the Madonna over the door nearest to the campanile tower is attributed to *Niccolo Aretino*, and that over the other door to *Gio. Pisano*.

The interior is rather dark, owing to the smallness of the windows, and the rich colours of the beautiful stained glass with which they are filled. The impression of size is enhanced by the proportions of the four arches, which stretch along the whole length of the nave. These arches are all pointed, having large keystones, upon which the armorial bearings of Florence, of the Pope, and of the Guelphs, and Ghibellines are sculptured. The whole design is characterised by grandeur and simplicity. The pavement, in various coloured marbles, adds to the magnificence of the structure.

The stained glass of the windows is said to have been executed at Lubeck, by a Florentine artist, *Domenico Livi da Gambassi*, 1434, who, in a coeval entry in the book of the works, is styled the greatest master in this art in the world: the designs of the greater part of them are attributed to *Ghiberti* and *Donatello*. Over the principal door is a mosaic representing the coronation of the Virgin, by *Gaddo Gaddi*.

Above the side-door, to the l. or N. of the principal entrance, is the monumental fresco painting of Sir John Hawkwood. The name of this celebrated knight is with some difficulty

discerned in its Italian versions,—such as *Giovanni Aucobedda*, *Falcon' del Bosco*, *Giovanni Acuto* or *Acutus*, the last being here adopted in the inscription to his memory.

Sir John was the son of a tanner, one Gilbert Hawkwood, and born at Sible-Hedingham, in the county of Essex.

"He was first bound," says Fuller, "to a tailor in the city of London; but soon turned his needle into a sword, and his thimble into a shield, being pressed in the service of King Edward III. for his French wars, who rewarded his valour with knighthood. . . . Great the gratitude of the State of Florence to this their general Hawkwood, who, in testimony of his surpassing valour and singular faithful service to their State, adorned him with the statue of a man of arms, and sumptuous monument, wherein his ashes remain honoured at this present day. Well it is that monument doth remain: seeing his cenotaph, or *honorary tomb*, which sometime stood in the parish-church of Sible-Hedingham (arched over, and in allusion to his name, *be-rebussed* with *hawks* flying into a *wood*), is now quite flown away and abolished."

"Hawkwood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this description is hardly bestowed, certainly not so continually, on any former captain."—*Hallam*.

Besides bestowing this monument, the republic interred Hawkwood at their expense, and all the noble citizens of Florence came out in funeral pomp. By a decree of the Signoria, *Paolo Uccelli* was employed to paint this effigy.

The pendant to Sir John is another equestrian and monumental portrait, of the same size and nearly in the same style, painted by *Andrea del Castagno*. It was likewise placed by the republic to commemorate another

hired general, *Nicolo Mauruzzo da Tolentino*, who, taken prisoner by the army of Milan, died in captivity (1434). These two frescoes have been lately moved from the N. wall to the W. end of the church.

On the wall on the rt. hand on entering, that is, in the S. aisle, is the monument of *Brunelleschi*. He was buried at the expense of the republic. His bust, a portrait, is by his disciple *Buggiano*. To *Giotto*, whose monument is a little further on, the same tribute of respect was paid; but his bust, by *Benedetto di Majano*, was placed, long afterwards, at the expense of Lorenzo de' Medici. The epitaph is by Politian. Further on, and before reaching the S. entrance to the cathedral, is the monument of Marsilio Ficino, the great restorer of Platonic philosophy, who also received the tribute of a public funeral. The bust of Ficino is by *Ferrucci*. Over the S. door is the tomb, with a seated figure by *Andrea Pisano*, of Antonio d'Orso, Bishop of Florence, who, when the city was besieged by the Emperor Henry VII., manned the walls with the canons of the cathedral, whom in full armour he led against the enemy.

The interior of the cupola is painted in Fresco from designs of *Vasari*, and begun by him, but finished, after his death, by *Zuccheri*. They represent Paradise, Prophets, Angels, Saints, the Gift of the Holy Spirit, the Punishment of the Condemned, all *Dantesque* in their general story. The figures are bold and gigantic. When first exposed, they excited universal disappointment: and Lasca, who made them the subject of one of his burlesque madrigals, declares that the Florentines will never rest till they are white-washed:—

“Georin' Georin', debb' essere incolpato,  
Georin' fece il peccato.  
Presuntuosamente il primo è stato  
La cupola a dipingere.  
E il popol' Fiorentino  
Non sarà mai di lamentarsi stanco,  
Se forse un dì, non se le dà il bianco.”

The choir and the high altar are placed beneath the dome. This posi-

tion has the advantage of adding a meaning to the dome. The choir is upon the plan of one previously erected by Arnolfo, but was renewed in its present form from the designs of *Baccio di Agnolo* (1547-1568). It consists of an octagon basement or dado, adorned with good bas-reliefs, by *Baccio Bandinelli*, and some, of scarcely inferior merit, by his disciple, *Giovanni dell' Opera*.

Behind the high altar is a group of Joseph of Arimathea, the Virgin and another Mary entombing the body of our Lord, left unfinished, by *Michael Angelo*, who is said to have worked at this group during the later years of his life, intending to have it placed upon his tomb. The inscription beneath states that it was the *Postremum Opus* of the great sculptor, who did not complete it in consequence of a defect in the marble.

Over the door of the *Ancient Sacristy*, which is between the S. transept and the tribune at the E. end, is the Ascension, in terra cotta, by *Luca della Robbia*, and above are reliefs by *Donatello*.

It was in this sacristy that *Lorenzo de' Medici* took refuge when he escaped the daggers of the Pazzi.

The tribune or absis consists of 5 chapels; in the central one, and under the altar, is the bronze shrine of San Zanobio, by *Ghiberti*. The principal compartment represents the miracle said to have been worked by the intercession of San Zanobio, the Resuscitation of a dead Child. In 2 of the side chapels are statues of St. John, by *Benedetto da Rovezzano*, and of St. Peter, by *Baccio Bandinelli*, when young.

The sacristy between the tribune of the E. end and the N. transept is called the *Sacristia della Messa*. The bronze door and the terra-cotta bas-relief over the door are by *Luca della Robbia*: the latter is the first work executed by him in this material. The figures in marble of Children on the Lavatory are by *Buggiano*. The frieze of children, surrounded by flowers and fruit, is by *Donatello*.

The pavement of the centre of the N. transept contains a small circular tablet of marble, enclosing another smaller piece placed eccentrically. The latter, together with a plate of brass fixed near a window of the lantern of the cupola, and pierced to admit a ray of the sun, constitute the gnomon, constructed by *Paolo Toscanelli* (died 1482), a mathematician of eminence. It has been improved by Father *Ximenes*, by the addition of a graduated metal plate. One of the purposes for which it was intended was to observe the change which takes place in the obliquity of the ecliptic. It also serves to show that there has been no sinking or settlement in the piers that support the cupola for the last 4 centuries nearly. Round the N. transept, generally used as the choir in winter, are chapels, in which are 2 frescos in grey, to *Luigi Marsili* and Bishop *Piero Corsini* (ob. 1405).

Near the door in the N. aisle, nearest the choir, is the portrait of Dante, by *Domenico di Michelino*, placed here by a decree of the republic in 1465. The poet is represented with the features and costume of the generally adopted idea of Dante, familiarised to us by Flaxman's designs. On the left of the spectator are Hell and Purgatory, and, in the centre, Paradise, in small groups; on the rt. is Florence enclosed within its turreted circle of walls; the inscription in Latin verse under it is by *Politian* (1490).

Over the other side door, near the picture of Dante, is a marble tomb, ornamented with a cross between two eagles. Tradition gives it to *Conrad*, the son and rival of the Emperor *Henry IV.*; but history rather negatives this.—The painted wooden sarcophagus over the next door in this aisle is also problematical. It is supposed to contain the remains of *Don Pedro di Toledo*, a Viceroy of Naples.—Beyond is the monument to *Antonio Squarcia Lupi*, the celebrated organist, erected by *Lorenzo de' Medici*; his bust is by *Majano*; and near it, in a situation corresponding to that occupied by the monument to *Giotto* in the S. aisle,

is that raised by the municipality of Florence in 1843, to *Arnolfo di Cambio*, with his bust.

The *Campanile*, or bell-tower, was designed by *Giotto*, and begun by him in 1334, pursuant to a decree commanding him to construct an edifice which in height and in richness of workmanship should surpass any structure raised by the Greeks or Romans in the most palmy periods of their power. It is a tower, square on the plan, rising in the same dimensions to the height of 275 $\frac{3}{4}$  ft. Eng. *Taddeo Gaddi*, who had the direction of the works after the death of *Giotto*, considered that it would be better to omit the spire, which, according to the design of *Giotto*, was to have risen from the top of the present tower to a height of 50 braccia, i.e. 95 $\frac{3}{4}$  ft. It contains only four stories, of which the tallest are the basement and the topmost one. The architecture is Italian-Gothic. On the basement story are two ranges of tablets, all from the designs of *Giotto*, and executed by him, and by *Andrea Pisano*, and *Luca della Robbia*. The following are the subjects, according to *Förster*:—The lower range of reliefs represent the progress of the civilisation of man. Commencing on the W. side, at the end nearest the duomo, and proceeding to the rt. hand round the tower, the subjects of the lower range are as follow: 1 and 2. Creation of Adam and Eve. 3. Their first labour. 4. *Jabal*, "the father of such as dwell in tents, and of such as have cattle." 5. *Jubal*, "the father of all such as handle the harp and organ." 6. *Tubal-Cain*, "the instructor of every artificer in brass and iron." 7. Noah's discovery of wine. S. side.—1. Early religion, Sabianism, or the worship of the host of heaven. 2. House-building. 3. The woman provides the house with earthen vessels. 4. Man taming the Horse. 5. Woman at the loom. 6. Legislation. 7. *Dædalus*, as the representative of exploring and emigration. E. side.—1. Invention of navigation. 2. *Hercules* and *Antæus*, symbolical of War. 3. Agriculture. 4. Use of the Horse as a beast of draught. 5. Archi-



teecture. N. side.—The seven liberal Arts and Sciences. 1. Phidias, Sculpture. 2. Apelles, Painting. 3. Donatus, Grammar. 4. Orpheus, Poetry. 5. Plato and Aristotle, Philosophy. 6. Ptolemy, Astronomy. 7. An old man with musical instruments. Upper range. W. side.—The seven cardinal virtues. S. side.—The seven works of mercy (see these enumerated, p. 420). E. side.—the seven beatitudes (?). N. side.—The seven Sacraments, or rather six, for instead of Penance there is a Madonna and child. Over the door is the Transfiguration, by *Andrea Pisano*. These reliefs are curious, and of beautiful workmanship; but some of them are explained by conjecture only. Above the two ranges of reliefs are sixteen statues larger than life, four on each side. On the W. side are the four Evangelists, three of them by *Donatello*. The two centre figures represent Francesco Soderini, his patron, and Barduccio Cherichini, one of his most intimate friends. The latter is the famous *Zuccone*, or *Baldpate*, which, it is said, the artist preferred to all his other works. "*Parla*," exclaimed he, as he gave the last stroke of the chisel to the dumb effigy. *Donatello* worked *con furia*; and the exclamation was a burst by which the work and the master were equally characterised. The statue next the S. side is by *Gio. de' Rossi*. On the S. side are the statues of four Prophets: three by *Andrea Pisano*, the fourth by *Giottino* (?) On the E. side are four saints, the two statues in the middle are by *Donatello*, the two on the outside by *Niccolo Aretino*. On the N. side are four Sibyls, the first three to the eastward, by *Luca della Robbia*; the fourth by *Nanni di Bartolo*.

Within, the stories form finely vaulted chambers. The staircase, consisting of 414 steps, can be easily ascended. On the summit may be seen four great piers, from which was to have risen the spire. The cost of this tower was enormous: it is calculated in the books of the Duomo that the average cost of each square braccio (say 4 ft. square),

reckoning the apertures as well, was 1000 florins. The particulars are collected from coeval authorities; yet their amount is rather startling. There are 6 fine bells, the largest, named *La Santa Reparata*, bears the Medici arms.

Two fine statues, by *Pampaloni*, have recently been erected on the S. side of the Piazza del Duomo, in honour of the architects of the Duomo, Arnolfo and Brunelleschi. They are among the best productions of modern Italian art. The conception of Brunelleschi is good; on his knee is the plan of the Cupola, and he is looking up at it realised. Near this statue is the *Sasso di Dante*, a slab of marble thus inscribed, where formerly stood a stone seat on which Dante used to sit and contemplate the cathedral.

*Battisterio di San Giovanni*.—The chief ornaments of the baptistery,—those to which it owes its reputation,—are the three bronze doors, executed, one by *Andrea Pisano*, and the two others by *Ghiberti*, which latter were declared by Michael Angelo worthy of being the gates of Paradise.

The gate executed by *Andrea Pisano* is the one towards the S. It was completed in 1330, as appears by an inscription which yet remains. *GiOTTO*, as we are told by Vasari, gave the designs. Later authorities have doubted this; yet the figures, particularly the allegorical figures of virtues in the lower compartments,—are *Giottesque* in conception and in design. Above are the principal events in the life of St. John. "These compositions have a Gothic and simple grandeur." — *Flaxman*. When this gate was fixed and exhibited, the event was celebrated throughout all Tuscany as a festival.

The northern and eastern gates were added (1400-1424) at the expense of the merchant-guild. The work was thrown open to general competition, and *Ghiberti*, *Brunelleschi*, *Donatello*, *Jacopo della Quercia*, *Niccolo d'Arezzo*, *Francesco Valdambrina*, and *Simone da Colle* all strove for the prize. In the casting and execution of the N. gate, *Ghiberti*, who is said to have

been only 20 years of age when he began his work, was assisted by his father, *Bartoluccio*, and by nine other artists, all of whose names are preserved in the annals of the wardens of the baptistery. Upon this gate are displayed the principal events of the ministry of our Lord. The third, or eastern gate, and the most beautiful, represents in the compartments the leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation, in bas-relief. The statues of Miriam and Judith are to be distinguished. Elegance of design is especially remarkable in the recumbent figures at the lower portion of the door. Flaxman observes as to these gates, "The criticism of Sir J. Reynolds was one indisputable proof of that great man's judgment in the sister arts. His observation amounted to this,—that Ghiberti's landscape and buildings occupied so large a portion of the compartments, that the figures remained but secondary objects, entirely contrary to the principle of the ancients."—*Lect. X.* "It is not pretended that these reliefs are free from faults. Their chief imperfection arises out of the undefined notions which then existed of the true principles that respectively govern, or should govern, composition in painting and sculpture. It is obviously out of the province of the latter art (which is confined to representing objects by defined forms alone) to attempt perspective appearances and effects which can only be truly and correctly given by aid of colour, or by the skilful distribution of light and shadow. In the work under consideration this principle is invaded. Objects are represented in various planes, and those which should be subordinate are, in consequence of the necessary relief given to them in order to define their forms, forced upon the attention, or cast shadows to the injury of more important features in the design. The number of small parts and a too great minuteness of detail are also defects in this remarkable work, and deprive it of

that breadth of effect which is so admirable a quality in art."—*Westmacott jun, A.R.A.* The borderings of flowers and animals in low relief, which surround the S. and E. gates are very beautiful.

The design of the E. gate was suggested and the subjects chosen, by the celebrated Leonardo Bruni, surnamed Aretino from his birthplace, in a letter addressed to the committee to whom the arrangement of the work was intrusted. In this letter he insists upon the necessity that the artists should be well informed in the histories, so as to represent them with accuracy.

The sums paid to *Ghiberti* and his assistants for the two gates amounted to 30,798 florins, a sum which shows the exceedingly high standard by which such proficiency was measured. Groups, also of bronze, adorn the frontispieces of the three portals, all of merit. Over the S. door is the Decollation of St. John, by *Vincentio Danti*; over the eastern door is the Baptism in the Jordan, by *Andrea da Sansovino*; and over the N. door, St. John preaching to a Sadducee and a Pharisee, by *Francesco Rustici*, but executed, according to Vasari, from designs by *Leonardo da Vinci*. Borghini considers these statues as among the best productions of modern times.

At each side of the eastern gate is a dark and shattered shaft of porphyry. It is said that, when the Florentines (1117) assisted the Pisans by guarding their city during the expedition which achieved the conquest of Majorca, they were offered their choice between two of the trophies won in the island, certain bronze gates, or two splendid columns of porphyry. The latter being selected, they were duly transmitted to Florence, covered with scarlet cloth: but, when the drapery was removed they had lost all their beauty, for the rival republicans had spitefully passed the gift through the fire, whence, as it is said, arose the proverb, "*Florentini ciechi, Pisani traditori.*" They are now encircled and kept together

by iron bands: for the Piazza being entirely filled with water during a violent inundation in April 1424, the columns were undermined, thrown down, and broken by the fall.

The Baptistery itself is in form an octagon, supporting a cupola and lantern. The outer wall, of black and white marble, is a coating erected in 1288-93, by *Arnolfo*. The structure which this coating covers is supposed by the early Florentines to have been the temple of their tutelary deity Mars. Within, the 16 splendid Corinthian and composite columns, chiefly of grey granite, unquestionably ancient, surmounted by a range of Ionic pilasters enclosing a gallery, as well as the general arrangement of the structure, give some countenance to the opinion of its Roman origin. On the other hand, the irregular employment of the Roman orders, and the fragments of a reversed inscription, may be considered as proofs that it was raised in a barbarous age; and the Tuscan archæologists seem inclined to consider it not older than the 6th centy. It seems clear that it was a finished building in 725, and it is evident that, whenever it was built, the architect must have had the Pantheon in his mind, so strong is the general resemblance between the two buildings. The dome in its original state was open to the sky, the lantern having been erected in 1550. Originally, this building was not the baptistery, but the cathedral. It stood without the walls; but in those times it was not unusual for cathedrals to be so placed. When the cathedral was built St. John's became the Baptistery. At the beginning of the 13th centy. the western door was closed up, and the tribune built for the altar, which was restored in 1732. Up to 1293 the building was surrounded with graves, which are spoken of by Boccaccio; but in that year the ground around it was paved, and, owing to the accumulation of earth, the basement of steps which ran all round was concealed.

Dante speaks of this building,—*"mio bel San' Giovanni,"*—as if he delighted in it: though his mischance in

breaking some part of a baptismal font, for the purpose of saving a child from drowning, occasioned one of the many unjust charges from which he suffered in his troubled life. Speaking of the cavities in which sinners guilty of simony are punished, he compares them to the fountains,—

. . . . "nel mio bel San Giovanni,  
Fatti per luogo de' battezzatori;  
L' un degli quali, ancor non è molt' anni,  
Rupp' io per un che dentro v' annegava:  
E questo fia suggel ch' ogni uomo sganni."

*Inf.*, xix. 17-21.

. . . . "In St. John's fair fane, by me  
beloved—

Those basins form'd for water, to baptize;  
(One of the same I broke some years ago,  
To save a drowning child; be this my word  
A seal, the motive of my deed to show)."

WRIGHT'S *Dante*.

The portion which he damaged was some smaller font or basin conjoined to the large one. But the explanations are not very clear, and the great font itself was destroyed by Francesco de' Medici, upon the occasion of the baptism of his son Philip (1577), greatly to the displeasure of the Florentines, who carried away, as relics, the fragments of marble and of mortar. The present font was erected in 1658, but it seems to be of an earlier period, and has been attributed to *Andrea Pisano*.

The cupola is covered with mosaics, some by a Greek, *Apollonius*; others by *Andrea Tafi*, *Taddeo* and *Agnolo Gaddi*, *Fra Jacopo da Torrita*, *Domenico Ghirlandajo*, *Alessio Baldovinetti*, *Lippo Lippi*, and other Florentine artists. Though executed at different periods, they exhibit nearly the same style. Perhaps few masses of mosaics are so large as those which cover this cupola.—A gigantic figure of our Lord in the centre, the Rewards and the Punishments of the Just and of the Wicked, the Orders and Powers of the Celestial Hierarchy, Prophets, Patriarchs, and the Bishops of Florence in the lowest range of the seven circles, enrich, while they darken, the vault above. In these frescoes appears the Lucifer of Dante with the soul "che ha maggior pena" half in his mouth.

Beneath is a varied pavement (1200) of a peculiar description of mosaic,



formed of black and white marble, the former let in so as to form the backgrounds. The patterns are very complicated and beautiful. The site of the demolished font in the centre is paved with marble, and a portion of the pavement is occupied by a very remarkable memorial of ancient science, older than the mosaic, and ascribed to *Strozzi Strozzi*, the great astrologer, who died 1048. In the centre is the Sun, surrounded by the following verse, which may be read either way, and does not make much sense any way :

“EN GIRO TORTE SOL CICLOS ET ROTOR IGNE.”

This is surrounded by a zodiac ornamented with arabesques, also in mosaic. In the centre of the sculptured Sun is a point ; and it is supposed that when the stone was in its original position (for it has been moved), the rays of the Sun shone exactly upon that centre at 12 o'clock on Midsummer-day, on the feast of St. John the Baptist.

Between the S. and E. doors is a statue, in wood, of Mary Magdalen, by *Donatello*, smaller than life, and remarkable from its being unlike the common conception of the character. The saint is represented as worn down by penance, with no luxury of dress, her beauty gone, yet its traces left.

The noble tomb of Balthasar Cossa (John XXIII., d. 1419) bears the insignia of the popedom on the armorial shields. He was deposited in the council of Constance (1414) and Ottone Colonna, or Martin V., substituted in his stead. Martin objected to the title of “Quondam Papa” here given to his predecessor, but the Florentines would not forget that their countryman had been Pope, though deposed. The tomb is in the style of the *Renaissance*. The sarcophagus stands on a pedestal on which are sculptured figures of Faith, Hope, and Charity ; the two latter by *Donatello*, the first by *Michelozzi*.

All the baptisms of the city are still performed in this church, according to the ancient ritual. The number of

baptisms is now about 4200 per annum. From 1470 to 1490 the average was 2094 annually ; from 1794 to 1803 it was 3756. In 1835 it was 3750. It is stated that, taking the average of months, births are fewest in June, and most plentiful in December, February, and March. The proportion of females to males presented for baptism is as 113 to 100.

The *Piazza di San' Giovanni* is, in fact, one with that of the duomo. The hospital of the *Bigallo* on the S. side, though modernised, shows some fine remains of a Gothic loggia, attributed to *Niccolo Pisano*. The small statues in the front, facing the Baptistery, are by *Andrea* or *Niccolo Pisano*. The oratory, now used as a depository for government papers, contains three statues (one being of the Virgin) by *Alberto Arnoldi* (1358) ; and, on the step of the altar, many figures painted by *Ridolfo Ghirlandajo*. On the N. side of the Baptistery is the column of San Zano-bio, erected in the 14th century, to commemorate a miracle said to have taken place upon the translation of his relics : a withered trunk of a tree, which was touched by his coffin, having sprouted out in leaves. Several of the houses about the duomo, though much altered, bear the marks of republican antiquity.

In the *Guardaroba*, near the duomo, are preserved several remarkable monuments of ancient art.—The *Dossale*, or altar-table of the baptistery, is of silver, richly enamelled, and the frame-work is of delicate Gothic workmanship. It was begun in 1366, but was not completed till after 1477. *Ghiberti*, *Orgagna*, *Bartolomeo Cenni*, *Andrea del Verrocchio*, and *Antonio del Pollajuolo* were employed upon it, and the books of account, testifying the payments made to them, are yet preserved here. The table, which is about 5 ft. in height and 15 in length, is in three divisions. In the centre is a fine statue of St. John, by *Michelozzi* di *Bartolomeo*. Around, in compartments, is the history of the life of St. John. The tabernacle and

filigree work are of great delicacy. In the portion executed by *Antonio del Pollajuolo* the countenances are remarkable for their expression. The figures, of course, exhibit a progress in style. The altar-table is only used on the annual festival of the patron Saint.—A rich silver crucifix (about 1456), by *Betto di Francesco Betti*, a Florentine, *Milano*, the son of *Domenico Bei*, and *Antonio del Pollajuolo*.—A pastoral staff of the same period, with the Virgin, St. John, and other figures.—A mosaic diptych of Greek workmanship of the 11th century. It had been preserved in the Imperial Chapel of Constantinople, and was sold to the baptistery towards the end of the 14th century, by a Venetian lady, *Nicoletta de Grionibus*, whose husband had been chamberlain to the Emperor John Cantacuzene. The figures are small, and the workmanship is fine and delicate: the tesserae of the mosaic are microscopic, and are so well put together as almost to have the effect of miniature. As far as design is concerned, this diptych is the finest specimen of Byzantine art now existing. The setting is evidently of much later date than the compartments. The Guardaroba also contains many early paintings of the school of Giotto.

*Or' San' Michele.* This building should be viewed with the remembrance that the part which is now a church was originally a market-place, and that the upper part was a granary. From this latter destination the building derives its name, "*Horreum Sancti Michaelis*." Erected by *Arnolfo* in 1284, by order of the Signoria, the basement, then an open loggia, contained a picture of the Virgin, by *Ugolino da Siena*, which, having in 1291 performed sundry miracles, became the object of great veneration. About 1337 it was determined to consecrate this portion of the edifice, which was thereupon faced with stone and embellished by *Taddeo Gaddi*—if, indeed, it was not entirely altered according to his designs—and a chapel was erected around the painting. The crowds who visited it disturbed the market-people; and the

Signoria, having determined to convert the whole lower story into a church, under the direction of *Andrea Orgagna*, the openings of the arches of the loggia were closed up. This sanctuary commanded so much veneration, that, in 1348, the year of the great plague, described by *Boccaccio*, the offerings amounted to 35,000 golden florins. The two upper stories, however, continued employed for their original purpose until Cosmo I. in 1569 converted them into a depository for the public archives, and as such they are still employed.

The statues with which the exterior is adorned are among the best productions of the ancient Florentine school, and were erected at the expense of various trading guilds. Beginning at the eastern side, and moving round to the l., they stand in the following order: St. Luke (*Giovanni di Bologna*), by the advocates and notaries. St. Thomas with Christ (*Andrea del Verrocchio*), by the Mercanzia. St. John the Baptist (*Ghiberti*), by the drapers. On the S. side, St. John the Evangelist (*Baccio di Montelupo*), by the silk-merchants; St. George (*Donatello*), by the sword-makers and armourers—a masterly production. "Donatello's marble statue of St. George is a simple and forcible example of sentiment; he stands upright, equally poised on both legs, his hands resting on his shield before him. Michael Angelo, after admiring this statue some time in silence, suddenly exclaimed 'March.'"—*Flaxman*. St. James (*Nanni di Banco*), by the furriers. St. Mark (*Donatello*)—greatly admired by Michael Angelo, who is said to have addressed the statue with the query, "*Marco, perchè non mi parli?*" On the W. side, St. Eloy (*Nanni di Banco*), by the blacksmiths, who have universally adopted the Bishop of Tournay as their patron saint.—St. Stephen (*Ghiberti*), by the wool trade; so much admired at the time, that the artist thereby procured an order from the money-changers or bankers for the St. Matthew in the next niche, which was accordingly executed by him. N. side, the next niche originally contained Donatello's St. George,

which explains why there is a bas-relief by Donatello, referring to that Saint below it. It is now filled with a statue of St. Luke, attributed to *Mino da Fiesole*. In the next niche is placed a group of four saints, whose names are not known, by *Nanni di Banco*, forced into their present ill-adapted site by his master, Donatello, with the aid of amputations performed on the figures. From the bas-relief below of a sculptor's shop, it was probably erected by them. St. Philip, appertaining to the shoemakers, also by *Nanni di Banco*. Lastly, St. Peter, placed by the butchers, by *Donatello*. Of the plates of majolica, or circular tablets of earthenware, by *Luca della Robbia*, representing the emblems or ensigns of the trades, and inserted in the walls, only two remain.

The old stained glass, in the upper portion of the windows of the church, is exceedingly beautiful. The arches are circular, but the tracery flows in intersecting curves with delicacy and grace; and the niches or tabernacles are in the best style of Florentine Gothic, of which they exhibit the peculiarities. All these are from *Orgagna's* designs.

The interior (to which the principal entrance is on the W. side), as might be expected from its original destination, has not the usual architectural arrangement of a church. The plain and massy piers which divide it into two corridors or aisles are suited to the market. Numerous frescoes of the 15th centy. by *Angelo Gaddi*, *Jacopo di Casentino*, and others are supposed to exist still under the coat of whitewash on the pillars. The painted glass is rich and harmonious in colour.

The pride of the church is the tabernacle of white marble, constructed, for holding the miracle-working picture, by *Orgagna*, 1348-1359, with offerings made during the great pestilence. Surmounted by a statue of St. Michael, it rises nearly to the roof, and a staircase within leads to the interior of the canopy. Arabesque patterns are formed by the richest marbles being inlaid in a fine mosaic work, enhancing the delicate white ground; and occasionally

bright colours are produced by bits of glass placed over foil. The interior of the vaulting of the canopy is lined with mosaic. Every inch is finished with elegance. It is profusely adorned with sculpture, of which the following are the subjects. In front of the shrine two bas-reliefs,—the Marriage of the Virgin and the Annunciation. At the S. W. angle of the tabernacle supporting the column are two grand heads of prophets, and three virtues,—Patience, Fortitude, and Perseverance. On the S. side are the Nativity and Offering of the Wise Men. In the first, the shepherds, seen in the distance, are most characteristic of *Orgagna*. Between these two bas-reliefs is Charity, or Divine Love; and at the S.E. angle, Humility and Chastity, with other heads of Prophets. On the E. side are the Presentation in the Temple, with Simeon and Anna; and the Angel appearing to Mary, and bidding her flee into Egypt. At the N.E. angle Docilitas (a beautiful figure), Prudentia, and Solertia. On the N. side is the Birth of the Virgin: next to it, in the centre, is Faith, the least satisfactory of all the heads: then Christ teaching on the steps of the Temple when twelve years old. "The story is told most marvellously. The head of the principal figure is broken, but the body is full of expression: some small figures lean forward most earnestly to listen; one, curiously enough, playing on a psaltery."—*R.* At the angle are Obedience, Justice, Devotion. There are also two heads of prophets at each angle. "The angels round the central picture are very characteristic of *Orgagna*."—*R.* The grand composition behind, the Death and Assumption of the Virgin, with the name of the artist and the date 1359, is inserted on the base of the urn in which the body of the Virgin is deposited. The sculptor has here, according to Vasari, introduced his own portrait in the elderly Apostle on the rt. of the spectator, with shaven beard and a hood over his head.

The church also contains, over the principal altar, a group in marble of



the Virgin and Child and S. Anna, by *Franc. di S. Gallo*; and on the altar on the l. a marble statue of the Virgin and Child, formerly in a niche on the outside, by *Simone da Fiesole*. Owing to the Florentines having successfully risen against the tyranny of the Duke of Athens on the 26th July, 1343, they erected in this church an altar to Sta. Anna, whose anniversary is on that day. And there is still a procession of the Arti or trades, with banners, to this church on the festival.

The exterior of Or' San' Michele has lately undergone a thorough repair.

*Santa Croce*, the principal church of the Black or Observatine Friars in ancient Florence. St. Francis sent his earliest colony to this city in 1212, who, after some migrations, were placed in this magnificent building, of which the first stone was laid with great pomp in 1294. *Arnolfo* was the architect. It is 460 ft. long and 134 ft. wide across the nave and two aisles. Almost from its foundation this church became the favourite place of interment of the Florentines; and it has been appropriately designated as the "Westminster Abbey" and the "Pantheon" of Florence.

In the front of the church a few bases of dark marble mark the beginning of the façade, which *Castilio Quaratesi*, who was not one of those "who build a church to God and not to fame," would have completed from a design by *Baccio di Agnolo*, had he been permitted to place his arms on the building: but the "Opera" (the council of works) refused permission. In a niche over the principal door stands a bronze statue by *Donatello*—St. Louis Bishop of Toulouse. Above, in a circle, are the letters I. H. S., remarkable as having been placed there by St. Bernardino of Siena after the plague in 1437. He was the inventor of these initials to denote the name and mission of our Lord. Having remonstrated with a maker of playing cards, which then were illuminated, upon the sinfulness of his calling, the man pleaded poverty, and the needs of his family. "Oh," replied the saint,

"I will help you;" and writing the letters I. H. S., he advised the card-maker to gild and paint these upon cards, and sell them; and they took greatly. St. Bernardine then travelled the country, putting up I. H. S. wherever he went.

The steeple of Sta. Croce, erected not many years ago at an expense of 10,000 scudi, is a monument of bad taste, and entirely out of keeping with the style of the church. It was originally begun according to a design of *Baccio Bandinelli*, at the N.W. angle of the façade, and at the expense of *C. Quaratesi*, but remained unfinished for the same reason as that which stopped the façade.

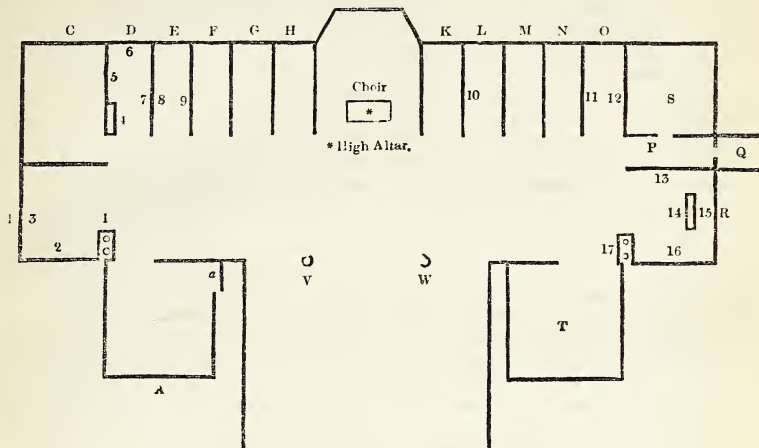
*Interior*. In the front is a fine round window with stained glass, representing the Descent from the Cross, by *Ghiberti*. The pavement is strewn with sepulchral slabs. Many of the earlier are in very low relief; these effigies are interesting from the costume. Others are inlaid with coloured marbles, in admirable preservation, and of beautiful designs. The slab tomb of John Ketterich, or Kerrich (spelt Catrick on the tomb), successively Bishop of St. David's, Lichfield, and Exeter, and who, sent upon an embassy by Henry V. to Pope Martin V., died shortly after his arrival in Florence, 1419, is nearly in the centre of the church. Few, however, of the names in this pavement have much interest beyond the walls of Florence.

On entering the ch. by the great W. door, the first monument on the rt. is that of *Sestini*, the numismatist. Beyond the second altar, in this aisle, is the tomb of Michael Angelo Buonarroti. The three sister arts, Painting, by *Battista Lorenzi*, Sculpture, by *Gioli*, and Architecture, by *Giovanni dell' Opera*, appear as mourners. His bust, by *Lorenzi*, was considered a most faithful likeness. The figure of Architecture is the finest: that of Painting was originally intended for Sculpture, and some signs of its original destination remain. It is said that M. Angelo chose the position of the monument himself, in order that, when the doors of the church were open, he might see

from his tomb the cupola of the cathedral. A better reason is that the adjoining vault and chapel belonged to the Buonarrotti family. Between the second and third chapels is the colossal monument to Dante, by *Ricci*; a poor production, raised by subscription in 1829. The inscription, "A majoribus ter frustra dieatum," refers to the successive efforts of the Florentines to recover his remains and raise a monument to their great countryman, who lies buried at Ravenna. It was on a petition to Leo X. to that effect, in 1519, that Michael Angelo offered to undertake the work, adding the following prayer:—"To Michel Angelo, scultore, il medesimo à Vostra Santità supplico, offrendomi al Divino Poeta fare la sepoltura sua chondecente, e in loco onorevole in questa città." How much the arts have to regret that his petition was not listened to! At the third chapel is Christ bearing his Cross, by *Vasari*. Beyond the third chapel is Alfieri's monument, by *Canova*, erected at the expense of the Countess of Albany; and beyond the fifth, that of Machiavelli, by *Innocenzo Spinazzi*, erected in 1787, from a subscription set on foot by Earl Cowper: beyond the sixth, that of Lanzi, by *Giuseppe Belli*. Further on is the tomb of the Cavalcanti, with St. John the Baptist and St. Francis, by *Andrea del Castagno*, and the Annunciation, by *Donatello*. Beyond the side door is the monument of Leonardo Bruni, surnamed Aretino, from his birthplace, Arezzo.—"In the constellation of scholars who enjoyed the sunshine of favour in the palace of Cosmo de' Medici, Leonardo Aretino was one of the oldest and most prominent. He died at an advanced age in 1444, and is one of the six illustrious dead who repose in the church of Santa Croce. Madame de Staël unfortunately confounded this respectable scholar, in her *Corinne*, with Pietro Aretino: I well remember that Ugo Foscolo could never contain his wrath against her for this mistake."—*Hallam*. The monument is by *Rossellini*. Above is a fine bas-relief of the Virgin by *Verrocchio*. On the opposite side of the church, and in the N. aisle, on the l. on entering, is

the Descent from the Cross, by *Bronzino*. Between the first and second chapel is the monumental tomb of Galileo, by *Foggini*, erected at the expense of the heirs of his favourite pupil Viviani, in 1787, nearly a century after the death of its illustrious occupant. Galileo was first buried in a corner of the chapel of SS. Cosimo and Damiano, within the convent, although he had expressed a desire on his death-bed that he should be buried alongside his pupil Viviani, and notwithstanding the efforts of the family of the latter to carry his dying request into execution; and so strong was the feeling against his memory, that permission to remove his bones was only obtained on the accession of a Florentine pope, Clement XII. (Corsini), in 1737. Notwithstanding this persecution, and with the Inquisition sitting in the very convent of Sta. Croce, one of the confraternity, Fra Gabriel Pierozzi, placed a bust of the philosopher, with an honorary inscription, over his first resting-place. Beyond the second chapel is the monument of Signorini, by *Ricci*; and further on that of Lami, the Florentine historian. Over the fourth altar is *Vasari's* picture of Christ and St. Thomas, and beyond it the monument of Angelo Tavanti. Between the fifth and sixth altars is the monument erected by the present Grand Duke to his patriotic minister Fossombroni; it is by *Bartolini*. Beyond the door leading out of the N. aisle is the tomb of Marsuppini, by *Desiderio da Settignano*, which exhibits the last step from mediæval to modern Italian art. The tombs of this class and era are of a very uniform type—a sarcophagus, approaching to the antique in general form; a recumbent figure; and, above, a medallion usually with the Virgin and Child. Marsuppini (b. 1399, d. 1453), chancellor or secretary of the republic of Florence, and one of the protégés of Cosmo de' Medici, enjoyed, while living, a high reputation for eloquence and ability. The picture of the descent of the Holy Spirit is by *Vasari*. Beyond the sixth altar, and near the N. transept, is the monument of A. Cocchio.

GROUND PLAN FOR EAST END OF SANTA CROCE, FLORENCE.



The eastern end of the church is not in its original state, having been altered by *Vasari*. It consists of a series of chapels, some of which contain some remarkable frescoes by early masters, though many have been effaced. In order to explain their contents more clearly, we have inserted a sketch of the ground-plan; referring to which, we will point out the principal objects of interest.

Beginning in the N. transept, A is the *Capella Salviati* (now *Aldobrandini Borghese*), which contains in the recess *a* a modern tomb of the Polish Countess Zamoyska, of the noble house of Czartoryska; it is one of *Bartolini's* best works, and is in contrast with the old simplicity of manner. B is the *Capella di SS. Ludovico e Bartolomeo*; at 1 is a monument belonging to the Bardi family, to whom this, and several other chapels in Santa Croce, belonged. It corresponds in style of architecture with that of the San Silvestro Chapel, D 4; but its sculptures are rude. At 3 is *Donatello's* Crucifix, but shut up. It was one of his early works: and, being proud of it, he showed it with exultation to Brunelleschi, who told him, "che gli pareva

che egli avesse messo in croce un contadino." — The sequel will be hereafter told at S. Maria Novella. C, the *Capella Nicolini*, is rich with fine inlaid marbles of many colours. Around the walls are grand statues of Moses (something like that by Michael Angelo on the tomb of Pope Julius II.) and Aaron — Humility — Modesty taming a Unicorn — Prudence, by *FrancaVilla*. The fresco Sibyls, by *Il Volterrano*, about 1560, are fine. *Bronzino* has a fine picture here, the Coronation of the Virgin, interesting as being left unfinished by the death of the artist. The Assumption of the Virgin by the same hand is also good, though too dark and heavy in colour. D, *Capella S. Silvestro*; at 4 is the tomb of Bettino (Ubertino) de' Bardi, with the fresco of *Giottino* mentioned by *Vasari*. The upper part is now destroyed, having been repainted. Nothing remains but the single figure of Ubertino, and this is solemn and expressive, and looks like a portrait; but, in point of art, it is decidedly inferior to Giotto. At 5 is Christ laid in the Sepulchre, "given by some to *Giottino*, but there is internal evidence that it is not his. It has



been dreadfully repainted, which makes it more difficult to judge, but it is more like *Taddeo Gaddi* than any one else. It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with marble panels of various colours, painted with great brilliancy and little success. In the centre of the tomb is a medallion with a female head, in the peculiar white head-dress, bound under the chin, of which Taddeo Gaddi is so fond."—*R.* At 6, on each side of the altar, are St. Romulus and S. Cenobius, half effaced. At 7 are three frescoes by *Giotto*, from the life of S. Silvestro, but half effaced, and difficult to make out. "The plants which grow in the fissures of the rent walls, and these fissures themselves, are a very pretty bit of naturalism, as near the thing as can be found of this period. These frescoes are agreeably grouped, and remind one of *Giotto*, in a way most disadvantageous to *Giotto*, whose heads are at once more finished and have less life. He has, however, much power, and the expression of death in one or two of the bodies is true and fine." The painting on the rt. in which the saint is blessing two old men kneeling is perhaps the best of these frescoes.—*R.* E, *Capella dei Pulci*, now *Bardi della Liberta*; over the altar is a good bas-relief by Luca della Robbia. The frescoes on the walls are by *Bernardo Daddi*, and represent scenes of the lives of S. Lorenzo and S. Stefano. It is remarkable for the disagreeableness of its colour, yet the expression is sweet. The two chapels D and E contain fine painted glass. The chapel F, belonging to the Ricasoli family, and dedicated to S. Anthony of Padua, has been recently restored, and decorated with paintings by Sabatelli. In the next, marked G, there is nothing worthy of notice. The Toloschi chapel, now Spinelli, was formerly covered with frescoes by *Giotto*, but they have been irretrievably destroyed, and covered with modern works by Martellini. The choir retains

the lofty prolonged octagon termination, with the walls and roof coated with frescoes and richly coloured glass. Behind the high altar are frescoes by *Agnolo Gaddi*, representing on one side, the l., the legends connected with the discovery of the Wood of the Cross, and on the opposite side the 4 Evangelists and S. Francis; the beautiful stalls by Manno di Cori have long since been destroyed. K, *Capella dei Bardi della Liberta*. The whole of this chapel is covered with frescoes by *Giotto*, representing events in the life of St. Francis. They had remained, like those in the adjoining one, under a thick coating of whitewash for many years, and have only been laid open (Oct. 1853) by the zeal, and entirely at the expense, of one of the friars of the convent; they have, of course, been partially restored, but with much care and judgment. In the l. corner of the lower fresco looking towards the altar, are portraits of Arnolfo and his father; the latter in a black cap. "Behind the altar is a most interesting picture, always kept covered and in a dark place. It is *Cimabue's* portrait of St. Francis, of which Vasari says, 'Lo ritrasse (il che fu cosa nuova in que' tempi) di naturale come seppe il meglio.' The saint is standing, the face drawn full front, and very much in the Greek manner; it is much harder and more rude in drawing than the Madonnas of the Academy and Sta. Maria Novella, and more rigid, yet with greater power and expression. The face is emaciated and severe, the corners of the mouth drawn down, the stigmata round and dark. Round the picture is a most interesting series of 20 small paintings, treated in a quaint, forcible, and delightful way, and rich in movement and composition. They, however, appear more archaic than those of the Uffizi picture, though, on the other hand, the central figure is, there, far more rude than the St. Francis. His receiving the stigmata is not here, unless it be at the top, which is concealed by the curtain; or unless, indeed, it be one on the l., in which a crucified figure is extended on the

ground, and the saint standing seems touching it with a rod. On the other side he is driving out the devils from a number of possessed persons, the former flying away in little black spider-like shapes, as represented by F. Bartolomeo. The other histories seem highly mystical."—*R. L., Capella Peruzzi*, dedicated to S. John the Baptist; the picture over the altar, representing the Virgin, St. Roch, and S. Sebastian is by *Andrea del Sarto*. This chapel was also covered with frescoes by *Giotto* relating to the patron Saint. At 10 is that of the presentation of the head of the Baptist; Herod and two other persons are sitting at table under a canopy. A musician on the l., playing on the violin, is very like Perugino's treatment of similar subjects. Herodias sits on the extreme rt. On the opposite wall is an equally fine fresco of St. John resuscitating Drusiana. Over these two frescoes are still others uncovered, as well as the ornamented vault, which the owners of the chapel propose ere long to lay bare.

M.—*Capella Ricardi*, formerly *Giugni*, recently purchased by the Buonaparte family; it was also covered with frescoes by *Giotto*, irretrievably lost, by being painted over. The picture over the altar, representing the Assumption of the Virgin, is by *Bezzuoli*; in this chapel are the monuments of the wife of Joseph Buonaparte, once King of Spain, by *Pampaloni* (her husband is buried in the crypt); and of Charlotte Buonaparte, their daughter, and the wife of the only brother of the present Emperor of the French, by *Bartolini*.

The next chapel, *Soderini* and *Velluti*, N, was painted by *Taddeo Gaddi*: the more modern pictures of San Lorenzo and S. Francis are by *Passigiano* and M. Rosselli; the Lunettes of the roof by *Giovanni da S. Giovanni*.

In the *Capella Velluti*, marked O, are strange legendary representations by the *Giotto* school. At 12, St. Michael and a Dragon, much in the manner of *Spinello Aretino*; and at 11 is some legend of an ox in a cavern at the top of a mountain, &c., but it is difficult to form any opinion

about their merits, as the chapel is very deficient in light. In P, the passage leading to the chapels and to the sacristy, is a series of works of the early Florentine school of painting. The most interesting is the Crucifix, asserted to be that sent by Margheritone to Farinata degli Uberti, after his defence of Florence. The pictures are numbered. No. 31, a picture of the Virgin and Child in 5 compartments, bearing the date of 1372, by *Agnolo Gaddi*. 23, a fine picture, probably by *Giotto*, representing the Madonna and 4 larger and 8 minor Saints, painted upon a gold ground. 22, St. Bernard of Siena. 21, St. Anthony, with his miracles on either side. St. Augustin by *Giotto*. The chapel Q, called *Capella dei Medici*, and also *del Noviziato*, and dedicated to S. S. Cosimo and Damiano, was erected for Cosmo Pater Patriæ by *Michelozzi*, and subsequently restored by *Vasari*. It contains several good paintings of the *Giotto* school; a beautiful *Communicatorio* by *Mino da Fiesole*, formerly in the church of le Murate, and a handsome altar-front in coloured marbles in the Cinque-cento style, over which is a bas-relief representing the Virgin and Child, by *Benedetto da Rovezzano*. Over the altar is a good work of *Luca della Robbia*; it was to the rt. of this altar that the remains of Galileo lay neglected for nearly a century. The sacristy, S, is rich in decorations, and little altered from what it was in old times, except that the paintings by *Giotto*, which ornamented the doors of the presses, have been removed to the Galleria delle Belle Arti. The S. wall is covered with frescoes by *Agnolo Gaddi*, and other pupils of *Giotto*, representing our Saviour on Mount Calvary, his Crucifixion, Resurrection, and Ascension. The *Rimuccini* chapel, separated from the body of the Sagrestia by a handsome iron railing, is entirely covered with frescoes by *Taddeo Gaddi*, representing subjects connected with the life of the Virgin and our Saviour. In the painting of one of the lower compartments, representing the miraculous dream of a merchant at Marseilles, the artist has

introduced several portraits, amongst others that of his patron F. Rinuccini, his hands hidden under his wide sleeves. On the curves of the vault are half figures of the 12 Apostles. The beautiful picture of the Virgin and Child on the altar is also probably by T. Gaddi. Re-entering the church on the L, is R, the *Capella dei Baroncelli*. At 13 are some of the best *Taddeo Gaddi* frescoes in Florence. At 14 is a dead Christ in marble, by *B. Bandinelli*, which partly conceals a fine tempera picture at 15, by *Giotto*, inscribed with his name. At 16 is a noble fresco, the Assumption of the Virgin, attributed to *Ghirlandajo*. At 17 is a monument to one of the Martelli family, like that in the opposite transept; the statues are partly by *Niccolo Pisano*. The chapel of the Holy Sacrament, T, contains the monument of the widow of the last Pretender of the House of Stuart, the Countess of Albany, who died at Florence in 1824, by *Santarelli*. In this chapel *Vasari* has painted on wood the *Cenacolo*, or Last Supper. Two statues by *Luca della Robbia*, of St. Dominic and St. Bernardino, are very fine specimens of his style, but they have a porcelain brilliancy.

One work of art of great excellence remains to be noticed, the pulpit, by *Benedetto da Majano*. It is of red and white marble, and in the cinque-cento style. The bas-reliefs are,—Pope Honorius confirming the Regulations of the Order; St. Francis walking uninjured through the fire before the Sultan; St. Francis receiving the Stigmata; the Death of the Saint; the Martyrdom of Five Brethren of the Order in Mauritania. Underneath are five figures, Faith, Hope, Charity, Fortitude, and Justice. In the central nave, at V and W, have been recently erected two colossal groups; one by Bartolini, to the memory of Leon Batista Alberti; a poor work, unfinished at the sculptor's death; the other, on the opposite side, by Santerelli, is a statue of the last descendant of Alberti, by whose directions both these memorials have been executed.

The crypt has recently been cleared out and opened for worship; in it is buried Joseph Buonaparte. The Buonaparte family of San Miniato is said to have possessed a resting-place in Sta. Croce in former times.

Many of the glazed terra-cottas by *Luca della Robbia* are on the walls of the corridors of the conventual buildings. The smaller refectory contains a painting by *Giovanni di San Giovanni*, the Miracle of the Loaves and Fishes: the artist has introduced his own portrait, clad in a red garment. This chamber accommodates all the friars who now live in the convent; and they have let out the great refectory as a carpet manufactory. Yet here the whole western wall is covered by well-preserved frescoes, by *Giotto* and *Cimabue*. They are divided into 6 compartments; at the bottom is the Last Supper,—“a grand and solemn work;” above, in the centre, is Christ on the Cross, with groups of Saints and the two Marys, and on each side legends of St. Francis and St. Luigi. The cloisters are interesting, having been turned by the friars into a burying-ground, from which, in the face of a law forbidding intramural interment, they derive considerable profit, to the great drawback of the sanitary state of the vicinity. Almost every stone bears a memorial, an armorial bearing, or an inscription. The paintings of the life of St. Francis are not without interest. The inner cloister contains the sepulchral chapel of the Pazzi, built by *Brunelleschi* in 1420, and showing remarkable correctness in its classical details, as well as originality in their combination. This chapel contains the four Evangelists, and the Apostles, &c., in terra cotta, by *Luca della Robbia*, and angels in marble by *Donatello*. Two or three open monuments, like those at Verona, stand near the wall. Among the ancient monuments, that of Francesco Pazzi is attributed to *Nino* son of *Andrea Pisano*, and that of Gastone della Torre, patriarch of Aquileja, to *Agostino da Siena*. Another tomb is of ruder workmanship, with a species of Byzantine character. That of Ala-



manni de' Caraccioli, 1337, stands out boldly. The artist is unknown. The N. side of the church of Santa Croce was once surrounded by an arcade, now walled up and converted into shops; the only part preserved open is the entrance to the church near the N. transept, round which are armorial bearings of an early date, and two tombs of the Pazzi and Alamanni families of the 14th century.

The *Piazza of Sta. Croce* is regular and spacious. On the rt.-hand side, when looking to the church, is the *Palazzo of Niccolò della Antella*, the lieutenant or deputy of Cosmo II. in the academy of design. It is covered with frescoes, remarkable, besides their elegance, for their having been executed in 27 days, in 1620. The subjects are mythological and allegorical; faded, but of merit, being by the best artists who flourished at that period.

The democracy of Florence was founded in the Piazza di Santa Croce, in the year 1250. The government of the state had been vested by Frederick II. in the Ghibelline nobles, to the exclusion of all others. This oligarchy imposed heavy taxes; and the Uberti in particular had given great offence by their pride. A sudden tumult arose; and the goodmen, as they are styled by Villani, assembled here, with the determination of taking the power into their own hands, which they accomplished without the slightest resistance. Having made themselves *people*, according to the expressive term of the Chronicles, and forcibly rendered by Hallam as "a resolution of all derivative powers into the immediate operation of the popular will," they elected Uberto di Lucca as *Capitano del Popolo*, and twelve military chiefs, or *Anziani del Popolo*, the leaders in arms of the citizens. Up to this period the Florentines were subject to the Emperor: with this revolution began their democracy.

*Santa Maria Novella* was the first colony of the Preaching Friars in Florence. St. Dominick, the founder of this celebrated order, in the same year (1216) in which his institution was

confirmed by Honorius III., sent a small detachment of friars to Florence. In about 1222 they were, after some removals, located in a small but very ancient church, then standing without the walls of Florence, the site of which is now included within the present magnificent edifice. The spacious church, two large cloisters, and several smaller quadrangles, sacristy, refectory, and chapter-house, are spread over the area granted by the magistracy and people.

The façade of the church is completed—a rare thing in Florence. It is composed of compartments of white marble and serpentine. This façade is the most modern portion; for, though begun in 1348, it was not finished till 1470. As it now stands, it is from the designs of *Leon Batista Alberti*. Inserted in the front are two curious astronomical instruments, placed there by the Padre Ignazio Danti, astronomer of Cosmo I.—a quadrant dial (1572) and an armillary dial (1574). The use of the first is expressed in an inscription on the E. side of it. The device of the swelling sail introduced upon the front was that of the Rucellai family, who defrayed great part of the expense. The wall of a cloister extending from the front is composed of arches, each containing an ancient tomb, like those at Pistoia and Lucca. These were executed about 1300. From these tombs the neighbouring street has acquired the name of *Via degli Avelli* (street of the tombs).

The church, begun in 1279 from the designs of *Frà Ristoro* and *Frà Sisto*, lay brothers of the order, is Gothic. The campanile, a fine tower with a spire in the Romanesque style, is attributed to the same architects. The building was completed in 1357 by *Frà Giovanni*, *Brachetti da Campi*, and *Frà Jacopo Talenti da Nipozzano*, all members of this community. Michael Angelo gave to this church the title of his bride. It is 322 ft. long, 88 ft. wide across the nave and aisles, and 203 ft. through the transepts. The arches, which rest on the columns

dividing the nave from the aisles, are of varying span. The architectural decorations of the altars and chapels were added by Vasari and others, by the direction of Cosmo I.

There is much splendid stained glass in this church, particularly in the circular window of the façade, containing the Virgin surrounded by the angelic host. Over the principal door is a crucifix attributed to *Giotto*. The church stands N. and S., the high altar being at the N. end. In the aisle on the rt. hand, entering by the principal door, are the Annunciation, by *Santi di Tito*; St. Peter Martyr (on a pilaster), by *Cigoli*; the Raising of Lazarus, by *Santi di Tito*; and the beautiful monument of the Beata Villana, by *Bernardo da Settignano*. This lady was widow of Pietro di Rosso, and, having died in 1360, acquired a reputation of sanctity, and was venerated by the Florentines, though she was not beatified by the Pope till 1824. It is remarkable that the novelist Sacchetti, her contemporary, in a very singular letter or essay, in which he blames the indiscreet devotion of the common people, expressly adduces her example as one of veneration misapplied. At the end of the rt. hand transept is the *Capella dei Rucellai*, in which is the celebrated picture, by *Cimabue*, of the Virgin seated on a throne with the infant Saviour on her lap, and six angels around, painted upon a gold ground. It shows a marked improvement in drawing beyond the art of the time, and, when produced, it excited the highest admiration. While the painter was employed upon it, Charles of Anjou passed through Florence, and was taken to see it; none had then seen the picture, but, profiting by the king's admission, all Florence followed; and, such was the wonder excited and pleasure given by it, that the quarter in which Cimabue lived acquired the name of *Borgo Allegri*, which it long retained. When completed the picture was carried from Cimabue's house to the church in triumphal procession. In the same chapel are, on one side, Sta. Lucia, by *Ridolfo Ghirlandaio*, and, on the

other, the Martyrdom of St. Catherine, by *Buggiardini*: some of the figures in the latter picture are attributed to Michael Angelo. In front is the tomb of Paolo Rucellai, and in the same transept a fine Gothic monument of Felice Aliotti (ob. 1336) by Lino da Siena. In the *Capella di Filippo Strozzi* (which is that next to the high altar on this side), behind the altar, is the Tomb of Filippo Strozzi, by *Benedetto da Majano*. It is in the cinque-cento style: the group in the centre, Angels worshipping the Virgin and Child, is arranged with the simplicity and formality of an early picture. Great sweetness of expression, and finish, distinguish this work. It was this Filippo Strozzi who built the Strozzi palace. Here are frescoes by *Filippino Lippi*, 1486. On the ceiling, Christ, the four Evangelists, and St. Antony. On the walls apocryphal miracles of St. John and St. Philip; on the l. St. John raising Drusiana from the dead; on the rt. the expulsion of the dragon from the temple of Mars by St. Philip.

"The choir is entirely painted in fresco, by *Dom. del Ghirlandaio*, but cannot well be seen even at the best time (about 9 A.M., when there is a little reflected light from two upper windows before the curtains are drawn) on account of a huge wooden altar erected in front of them, and which almost walls them up. Nevertheless, they well deserve more than one visit by any one interested in the progress of art. In these works there is a great step forward in shaking off the dry shackles of earlier art, and much naïveté and originality. The portraits of contemporaries, introduced in all these subjects as spectators, are particularly interesting, as well for their great character as their exceeding beauty and simplicity, particularly in many of the females. To the student in art also these frescoes are particularly interesting, Ghirlandaio being perhaps more facile in execution than any other of the frescantì."—*C. W. C.* These frescoes were executed at the expense of the families of *Tornabuoni* and *Tornaquinci*, to supply the place

of others by Orgagna, which had become decayed. Michael Angelo was the pupil of Ghirlandaio, and some portions of them are traditionally reported to be by his hand. The subjects are—on the rt.-hand wall on entering the choir, the history of St. John the Baptist; on the l. hand, that of the Virgin. Beginning at the lowest painting on the rt. of the spectator, in the first series, the subjects stand as follow:—1. The Angel appearing to Zacharias in the Temple. This fresco contains portraits of many of the painter's contemporaries. The four half-length figures conversing together at the side of the picture on the l. hand of the spectator are as follow:—the first, in the dress of a canon, is Marsilio Ficino; the second, with a red cloak and a black band at the neck, is Cristofano Landino; the figure turning to him is Gentile de' Becchi, Bishop of Arezzo; and between these two last, raising his hand a little, is Politian. Here are also the portraits of the whole family of Tornabuoni. 2. The Salutation: the single figure, followed by two attendants, who walks behind Elizabeth, is Ginevra de' Benci, celebrated as one of the beauties of her time. 3. The birth of John the Baptist: it contains a beautiful whole-length female portrait. 4. Zacharias declares the name of the child. 5. Preaching of John. 6. Baptism of Christ. 7. The feast on Herod's birthday, and the dancing of the daughter of Herodias. On the opposite wall, beginning with the lowest picture on the l. hand of the spectator:—1. Joachim driven out of the Temple, his offering not being received on account of his being childless in Israel. Here, the four figures on the side nearest the window are portraits: the old man in a red hood is Tommaso, the painter's father. The one with his head uncovered, with his hand on his side, and wearing a red cloak over a blue tunic, is the painter himself. The figure with a black head of hair and thickish lips is Bastiano da S. Gimignano, his pupil and relation; and the other, turning his back, and with a small cap on his head, is the painter's brother, David

Ghirlandaio. There are also portraits of his contemporaries, including Pietro, Lorenzo, and Giovanni de' Medici, and his patron Tornaquinci. 2. The birth of the Virgin. This fresco contains a remarkably lovely group of female figures surrounding and tending the infant. 3. The Presentation of the Virgin in the Temple. 4. Her Marriage. 5. The Adoration of the Wise Men. 6. The Massacre of the Innocents. 7. The Death and Assumption of the Virgin. In the vaulting of the roof are the four Evangelists: on the wall in which the window is are events from the lives of St. Dominic and St. Peter Martyr: St. John in the Desert, the Annunciation of the Virgin, and above the windows many of the protecting saints of Florence kneeling. Under the window are portraits of Giovanni Tornabuoni and his wife. The tall triple Gothic window contains fine stained glass, the designs of which are principally whole-length figures by *Alessandro Fiorentino* (1491). The seats of the choir were designed by *Vasari*. In the next chapel, called the *Capella de' Gondi*, on the rt. hand, is the crucifix of wood, by *Brunelleschi*, which was executed by him out of rivalry with *Donatello*, when he rallied the latter upon the inelegance of his in Santa Croce, as before told. It is said by *Vasari* that, when Donatello saw this production of his rival, he was so surprised with its excellence, that, lifting up his hands in astonishment, he let go his apron filled with eggs and cheese for his dinner, all of which fell upon the ground, saying,—"To you belongs the power of carving the figure of Christ; to me that of representing peasants."—"A te è conceduto fare i Christi, ed a me i contadini." The crucifix of Donatello is rigid and without expression, faults which he afterwards most ably corrected, this rivalry having doubtlessly led him to pay greater attention to expression in his subsequent works. In the *Capella de' Gaddi*, the Raising of the Daughter of Jairus is by *Ang. Bronzino*; the two bas-reliefs in marble by *Giov. dell' Opera*; the



designs of the two tombs and of the altar-table by *Michael Angelo*; and the paintings on the ceiling by *Aless. Allori*. This chapel is a rich specimen of the best Italian architecture by *Dosio*. In the *Capella Strozzi*, which is at the end of the l.-hand transept, and is entered by a flight of steps, are frescoes of *Bernardo* and *Andrea Orgagna*. The Inferno, with the names of the sins and of the sinners, written in Gothic capitals, has been entirely repainted. Opposite is Heaven, with endless groups of Angels and of glorified Saints. Over the altar is the Last Judgment, in which the satire of the middle ages is displayed; those on the l. hand being those who in this world were most honoured—bishops, abbots, monks, nuns, nobles, knights, and ladies, intermixed with grotesque fiends, amongst which may be remarked a demon dragging a reluctant corpse out of the grave. The treatment of this subject is like that of the same portion of Scripture in the Campo Santo at Pisa, also by *Orgagna*. The altar-piece, or altar-table, is by *Andrea Orgagna*, representing St. Dominic presented to the Virgin, with many other figures, all delicately finished. His name, wrought in early Gothic characters, forms a kind of border beneath the picture, which he painted, pursuant to a contract made between him and Tomaso Strozzi, 1357. In this chapel the stained glass is fine. Over the door leading to the campanile is a fresco, by *Buffalmacco*, the Coronation of the Virgin, with a host of Angels. The sacristy is a fine Gothic chamber, built by *Frà Jacopo di Nipozzano*, but it seems at first to have been intended for a chapel. Here are preserved some reliquaries, beautifully painted by *Fra Angelico da Fiesole*, which the sacristan will show upon application. They deserve careful examination. Some of the small figures round the edges are of singular beauty, especially a Madonna and a S. Catherine. The crucifix over the door is by *Masaccio*, and was formerly at the altar *del Rosario* in the church, surrounded by

figures which are now covered by a picture of the Virgin of the Rosary, by *Vasari*. Beneath this sacristy and the Strozzi chapel are some vaults, supposed to be portions of the original church, and exhibiting paintings of the early Florentine school. They have been recently converted into cloisters for burial purposes, opening into the *Chiostro verde*. In the *Capella de' Pasquali* is the Resurrection, by *Vasari*. Further on is our Lord and the Woman of Samaria, by *Aless. Allori*. Three of *Michael Angelo's* best pupils contributed to the mausoleum of Antonio Strozzi. *Andrea Ferrucci* gave the general design; the graceful Madonna, which forms the centre compartment, was executed by *Andrea* and *Silvio da Fiesole*; the Angels, and some of the minor ornaments, are the work of *Maso Boscoli*. The pulpit is worth notice; the sculptures give the usual events from the life of the Virgin with great purity and expression. They are by *Maestro Lazzaro*. The figures have been gilt. In the nave is a bronze tomb of *Frà Leonardo di Stagio Dati*, by *Ghiberti*.

The *Chiostro Verde* (which is on the W. side of the church, and may be entered either by a door in the piazza or by one in the aisle) was built from the designs of *Frà Giovanni da Campi*, in 1320, with circular arches and Gothic pillars, and derives its name from the prevailing tint of the frescoes, green, shaded with brown, painted, about 1348, by *Paolo Uccello* and by *Dello*, principally with subjects from the Book of Genesis. These frescoes are much injured, but some good fragments may be found. The representation of the Fall is by *Paolo Uccello*: the life of Abraham is by *Dello*.

In the N.W. angle of this cloister is the Crucifixion, by *Stefano del Ponte Vecchio*, scholar of Giotto, with St. Dominic and St. Thomas Aquinas, both fine figures, at the foot of the cross. In the distance is a curious view of ancient Florence, with the Arno, the towers, and the walls. On the N. side of this cloister is the entrance to the ancient chapter-house, afterwards called

the *Capella degli Spagnuoli*. It was built in 1350. The architect was *Frà Giacompo da Nipozzano*, and the painters *Simone Memmi* and *Taddeo Gaddi* were selected for its adornment as the best artists of the time. *Memmi*, who had just returned from Avignon (where some fragments of his works may still be seen in the Papal fortress), was then at the height of his reputation. He took the N. E. and S. sides, leaving the W. and the vaulting to *Gaddi*.

On the E. side is a most singular and complicated composition, intended to represent the Church Militant and Triumphant, as forming the entrance to Paradise. The Pope and the Emperor, as guardians of the Church, which is represented by *Arnolfo's* design for the cathedral of Florence, are seated on thrones. Near the Emperor are temporal councillors—Kings, Princes; near the Pope, spiritual—Cardinals, Bishops; and around are many distinguished persons. A troop of ravenous Wolves, driven away from a flock of sheep by a pack of spotted black and white *Dogs* (the colours of the Dominicans), figure the heretics repelled by the exertions of the Dominicans, or *Domini canes*. Some of the heretics, being converted by argument, tear their books, and their souls pass to the gate of Paradise. On earth are represented human pleasures and vanities, and the means by which they are rendered innoxious. *St. Dominic* earnestly points out the way to heaven, which is seen over the church; *St. Peter* receives the elect, and opens the gates of heaven, in which *Christ* is enthroned amid the host of angels. In the group *Memmi* has introduced, according to *Vasari*, portraits of himself, *Cimabue*, *Arnolfo*, *Lapo*, *Benedict XI.*, *Philip le Bel*, *Laura* and *Petrarch*, *Boccaccio*, *Fiametta*, &c. The portrait of *Cimabue* is in profile. The face is thin, reddish, and sharp; the beard small. On the head is a hood of the fashion of the day, enclosing it, and fastened under the throat. By his side is *Simone Memmi* himself, also in profile. The soldier in full armour between them is *Guido Novello*. *Laura*

is dressed in green, and represented with a small flame of fire between her breast and throat. *Benedict XI.* is the Pope on the throne, and at his side is the Cardinal *Nicola da Prato*, then Legate at Florence.

Opposite, on the W. side, is a composition, by *Taddeo Gaddi*, representing the triumph of *St. Thomas Aquinas*. Seated on a throne in the centre, he holds an open book in his hand, in which is inscribed the text (Wisdom, ch. vii. vv. 7, 8), "Wherefore I prayed, and understanding was given me: I called upon God, and the Spirit of Wisdom came to me. I preferred her before sceptres and thrones, and esteemed riches nothing in comparison of her." He is surrounded by *Moses*, *St. Paul*, *St. John the Evangelist*, *Virtues*, *Angels*, and *Saints*; at his feet are the leaders of heresy and false philosophy, *Arius*, *Sabellius*, and *Averrhoes*. In the second range are 14 female figures, personifications of the sciences and virtues, as defined by the schoolmen; and beneath them are those who, according to the prevailing ideas, excelled therein. The symbols are often very perplexing. Beginning on the l., and proceeding regularly to the rt.:—1. The Civil Law is represented holding the globe in her hand, and with her is *Justinian*. 2. Canon Law, and *Pope Clement V.* 3. Speculative Theology, and *Peter Lombard*, Master of the Sentences. 4. Practical Theology, and *Boethius*. 5. Faith, and *Dionysius the Areopagite*. 6. Hope, and *John of Damascus*. 7. Charity, in a red robe, drawing a bow, and *St. Augustin*. 8. Arithmetic, with a board for working addition, and *Abraham* as its inventor. 9. Geometry, with square and compass, and *Euclid*. 10. Astronomy, and *Atlas*. 11. Music, and *Tubal-Cain*. 12. Logic, a beautiful matron holding a serpent, and *Zeno the Eleatic*. 13. Rhetoric, and *Cicero*. 14. Grammar, and *Donatus*.

On the N. side *Memmi* has represented *Christ* bearing his Cross, the Crucifixion, and the Descent into Hell; the last a cavern in a rock, and fiends

retreating in grinning disappointment. Under the character of Longinus (i. e. the Roman centurion) *Memmi* portrays the tyrant Walter de Brienne. The paintings on the S. wall, which did contain the life of St. Dominic, are nearly effaced. Two scenes, the Preaching of the Saint, and the Raising a girl to life, may be partly made out.

Semi-Gothic arabesques divide the vaulting into compartments, in which are the four following subjects:—1. The Resurrection of Christ, in which the painter seems to have intended that the body of our Lord should radiate light; 2. Christ saving the Apostles from shipwreck, with St. Peter coming to him on the water; 3. The Ascension; and 4, the Descent of the Holy Ghost.

The light is scantily admitted into this spacious room, through windows opening into the cloister, divided by beautiful spiral columns, and through an aperture above, so that the paintings can only be well seen on a bright day.

The *Chiostro Grande* consists of 56 arches; each lunette containing a painting, representing acts of St. Thomas Aquinas, San' Pietro Martire, and other saints of the Dominican order. The best are by *Santi di Tito* and *Cigoli*; among these is that of Saint Vincenzo Ferrer receiving the Habit of the Order.

The *old refectory*, which is on the E. side of the *Chiostro Grande*, from which there is access to it, contains a fine fresco, by *Bronzino* (1597). It represents the Israelites in the Desert, the Gathering of the Manna, and the Israelites drinking the Water gushing from the Rock. Here also is a Madonna of the early school, possessing some merit.

One portion of the building remains to be mentioned. It is the *Spezieria*, where may be procured medicines carefully compounded, and perfumes of every kind may here be purchased, and at a reasonable rate. The *farmacia* is celebrated for its perfumes, essences, and for a delicious and peculiar liqueur, called *Alkermes*, from the sale of

which a large annual revenue is derived, which enables the monks in great part to keep up their convent and church; it is under the management of two brothers, who are regularly educated in pharmacy, and obliged to graduate in that branch of medicine. In 1418 the republic of Florence determined to exercise public hospitality towards distinguished strangers, like the *προξενια* of the Greek republics, and the *hospitium publicum* of the Roman; and it was decreed that a spacious building should be erected for that purpose, near the monastery of Sta. Maria Novella. One of the first occasions on which it was used was when, in 1439, the General Council, opened at Ferrara in 1438, for the purpose of bringing about the reunion of the Greek and Latin churches, was, on account of the plague, adjourned to Florence, by Pope Eugenius IV. On that occasion the Pope, the Greek Emperor John Paleologus, and the Greek Patriarch Josephus, and numerous ecclesiastical dignitaries and theologians were lodged here; and here also were held all the sittings of the council, except the last, which was held in the cathedral. The building was afterwards incorporated in the monastery, and devoted to its present use in the early part of the 17th century. The series of apartments constituting this establishment are appropriately and elegantly fitted up. Many of the tall vases and jars are of very beautiful faience, enamelled in yellow and green, and often decorated, not unappropriately, with the pills or boluses, the arms of the *Medici*, who took this establishment under their special protection. In the mineral-water room, formerly a chapel, are frescoes representing the history of Christ's passion in 12 paintings, by *Spinello Aretino*, in 1400. In the principal apartment is the bust of Brother *Tomaso Valori*, the late director of the establishment, and by whose liberality it was preserved. When the convent was suppressed by the French, he purchased the laboratory and carried on the business until the restoration of



the monastery, when he surrendered it to its owners. He died in 1825. The Spezieria has an entry distinct from the convent in the Via della Scala. Here ladies can enter, as well as into the church and the Chiostro Verde, but not into the Chiostro Grande, or other portions of the monastery, unless permission be obtained from the archbishop or his official; and this is not easily granted.

During the French rule, this fine building was occupied by troops, who damaged the paintings in the cloisters. By the return of the Grand Duke, the former owners of Sta. Maria Novella were replaced in their convent, but the lion's share of their property remains in the possession of government, and their number is therefore much diminished, though they still constitute a respectable community. Since the Austrian occupation the monks have been again partially driven from their convent, part of which has been converted into a barrack.

The *Piazza of Sta. Maria Novella*, formed on two sides by the church and by the conventual buildings, is irregular. It has been, and still is, the scene of the principal public festivities of the Florentines. In the centre are two obelisks supported by tortoises, cast by *Giovanni di Bologna*. They are crowned by the *Giglio* of Florence.

*San Lorenzo* is externally a mass of rough and dingy brickwork. The drawings by *Michael Angelo*, for the completion of the front, are extant. The original basilica was, perhaps, the oldest sacred structure in the city: it was consecrated by St. Ambrose in 393; but, having been greatly damaged by fire in the 15th century, it was determined that it should be rebuilt in a better style than before. The person employed, and whose name Vasari conceals, was an amateur architect: "uno che si andava dilettaudo di architettura per passatempo." Some portions were raised, when Giovanni de' Medici requested *Brunelleschi* to give his opinion of the building: the latter very openly spoke out, and exhorted his patron to contribute influence and money for the

purpose of raising a more appropriate temple. *Brunelleschi* spoke to a willing auditor; and by the voluntary contributions of the Florentines, of which Giovanni, and afterwards his son Cosmo, bore the greatest part, the present church was begun; the first stone having been laid in 1425. The Corinthian columns of the nave are finely proportioned. *Brunelleschi* did not live to complete the building, and hence some alterations were made which have been found fault with. Among the additions are the ornaments, with the elevations of the two doors of the *Sagrestia Vecchia*, by *Donatello*: the terrace at the lower end of the church is attributed to Michael Angelo: the altars of the several chapels are of more recent date.

There are two fine oblong pulpits in the nave, executed, after the designs of *Donatello*, by his pupil *Bertoldo*. The subjects of the bronze bas-reliefs on them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment. Behind the pulpit, on the l. side of the nave, is a large fresco of the Martyrdom of S. Lorenzo, by *Ang. Bronzino*. In the *Capella degli Operai*, which is next to this towards the transept, is an Annunciation, by *Filippo Lippi*.

In the pavement before the high altar is the sepulchral memorial of Cosimo de' Medici, or Cosimo il Vecchio, who died Aug. 1st, 1464, bearing on it the title of "Pater Patriæ," bestowed upon him by public decree in the year after his decease. It consists of a slab of porphyry, inlaid with verd'-antique and precious marbles, marking the spot under which his body lies. A handsome monument has been recently erected to Benvenuti, the eminent painter, who executed the frescoes of the Medicean chapel in the rt. aisle.

The *Sagrestia Vecchia* was designed by *Brunelleschi* before it was settled that he should rebuild the whole church. The bas-reliefs, the four evangelists, the two bronze doors, and the elevations of the doorways, are by *Donatello*. In the tribune over the altar is a singular allegorical painting, constellations,

planets, the moon in Taurus, and the sun in Cancer.—By *Donatello* is the sarcophagus, in the middle of the pavement, of Giovanni d'Averardo dei Medici (died 1428), the father of Cosimo il Vecchio, and the founder of the greatness of the family. The tomb is of great elegance, but unfortunately in great measure hidden by a marble table placed over it. Picarda, the wife of Cosimo, is buried in the same tomb. Near the door is the costly monument by *Verrocchio*, erected by Lorenzo and Giuliano de' Medici, to the memory of Pietro and Giovanni, their father and uncle. Round the sarcophagus, composed of porphyry and verd'-antique, are fine bronze festoons of foliage. A cabling, in bronze, over the monument, is also a specimen of the perfection of metal work: the date is 1472. On the wall is a small painted bas-relief, apparently contemporary, of Cosimo de' Medici.

In the *Sagrestia nuova*, or *Capella dei depositi* (which is on the N. side, and to which there is an entrance from the Via delle Cantonelle, behind the church) built by Michael Angelo, we have a building planned for its monuments, and the monuments planned for the building which contains them. The monuments are those of Lorenzo and Giuliano de' Medici. Lorenzo was the grandson of Lorenzo the Magnificent, and was created Duke of Urbino by his uncle Leo X. In 1518 he married Madeleine de Boulogne, of the royal house of France, the sole fruit of this union was Catherine dei Medici, afterwards the queen of Henry II. He died in 1519, surviving the birth of his daughter only a few days. "The statue of Lorenzo is seated. He is represented absorbed in thought. He rests his face upon his hand, which partially covers the chin and mouth. The general action is one of perfect repose, and the expression that of deep meditation. It is impossible to look at this figure without being forcibly struck with the *mind* that pervades it. For deep and intense feeling it is one of the finest works in existence. It has been well observed of this statue that it has no

resemblance to the antique, but it rivals the best excellences of the ancients in expression combined with repose and dignity."—*Westmacott jun.* The figures reclining at his feet are intended to represent Morning and Evening. The other monument is that of Giuliano de' Medici, the third son of Lorenzo the Magnificent, who received from Francis I. the title of Duke of Nemours. He died in his 37th year, in March 1516. The figures on his tomb represent Day and Night.

The merit of these sculptures was fully appreciated when they first appeared. They are praised in prose and in verse, and the *Notte*, in particular, suggested to Giovanni Battista Strozzi the elegant quatrain—

"La Notte che tu vedi in sì dolci atti  
Dormire, fu da un Angelo scolpita  
In questo sasso, e perché dorme ha vita;  
Destala, se nol' credi, e parlerattì."

Michael Angelo replied with equal, perhaps superior, elegance—

"Grato m'è 'l sonno e più l'esser di sasso;  
Mentre che il danno, e la vergogna dura  
Non veder, non sentir m'è gran ventura;  
Però non mi destar; deh parla basso."

The statue of Lorenzo has been called "Il Pensiero" (the thought) of Michel Angelo.

In addition to the works above referred to, in the Medici Chapel is a remarkable unfinished group of a Virgin and Child, by *M. Angelo*.

"The Madonna and Child on the N. side of this chapel is simple, and has a sentiment of maternal affection never found in the Greek sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind."—*Flaxman, Lect. X.*

The statue of San Damiano on the Virgin's rt. hand is by *Raffaello da Montelupo*, that of St. Cosimo by *Frà Giov. Angelo Montorsoli*. Behind the altar is the sepulchre of Ferdinand, the father of the reigning Grand Duke.

The *Medicean Chapel* (which is at the back of the choir, and is reached by the stairs leading to the *Sagrestia Nuova*) is an illustration of the old story of the painter who, being unable

to represent Venus beautiful, covered her with finery. The first stone was laid in January, 1604, the architect being Giov. dei Mediei, and afterwards Matteo Nigetti. Its founder, Ferdinand I., intended the building for the actual reception of the Holy Sepulchre. In 1603 there arrived at Florence a mysterious personage from the East, styling himself Faecardine, Emir of the Druses. This emir, now he was on Christian ground, revealed the fact that he was a descendant of the "Pio Goffredo," and, as such, entertained an hereditary hatred against the Turks; and he offered his aid to the Grand Duke to enable him to acquire (i. e. to steal) the most revered relic of Christendom. When Faecardine returned to Jerusalem in 1604, a small fleet of galleys was despatched to the coast of Syria, under the command of the captain-general, Inghirami; and Faecardine and his confederates actually found means to enter the church, and to begin their operations for detaching the sepulchre, when, being discovered by the "malice" of the Greeks, they were compelled to take to flight, leaving the marks of the saw. The ill success of the intended larceny was viewed as a great misfortune. Cosmo II. converted the building into the cemetery of the grand ducal family.

The walls are entirely covered with the richest marbles and *pietre dure*,—jasper, chalcedony, agate, lapis lazuli, and still more precious stones, composing the Florentine mosaic of *pietre commesse*, of which the materials are entirely different from that of the modern Roman mosaic. In the Roman mosaic the colours are artificial, it being formed of little pieces of opaque glass, called "smalto." In the Florentine mosaic no colours are employed, excepting what are natural to the stone; and the varied tints and shading are formed by a judicious adaptation of the gradations which the material affords. By means of these only, graceful and elaborate representations of flowers, fruit, ornaments, &c., have been produced. Marbles and jaspers

of brilliant colours, being, of course, very valuable, are only used in thin slices, like veneer, about  $\frac{1}{8}$  of an inch thick. The process is extremely tedious, and therefore expensive; the pattern is drawn on paper; each piece is then cut out and drawn on the stone chosen. The stone is sawn by means of a fine wire stretched by a bow and with emery powder, and is worked down with emery at a wheel until it fits exactly; it is then joined to the other pieces by being set in a backing of white cement about  $\frac{1}{2}$  inch thick; when the work is completed this cement is planed down even, and a slab of slate put at the back. Some of the works now in hand in the Grand Ducal manufactory, and intended for the high altar of this chapel, will be the most beautiful specimens yet produced.

The armorial bearings of the principal cities and states of Tuscany incorporated in the dominions of the Medici, which range round the chapel, are examples of the richness of this work. The red *Giglio* on the shield of Florence is the most elegant of the coats. It is delicately and elaborately formed of different hues of coral and cornelian, inlaid so as to represent the relief and the shading of the flower, which is evidently, like the fleur-de-lys of France, no *lily*, but the three-petaled *iris*, which still waves on the old walls of Florence. All the bearings, as before observed, are purely colours of nature; the giallo antico standing for *or*, lapis lazuli *azure*, rosso antico *gules*, and so on. In only one instance is help given by art. It is in the case of the Lion argent of Pienza, which, formed of semi-transparent alabaster, has, beneath it, a shading on the ground, which shows through the stone.

The Medicean cenotaphs are, in splendour of material, in accordance with the mausoleum which encloses them; they are formed of red and grey granite. The only statues yet placed on the tombs are those of Ferdinand I. (died 1610), modelled by *Giovanni di Bologna*, and east by *Pietro and Ferdinando Tacca*, and of Cosmo II. (d. 1620), attributed to *Giovanni di Bologna*,



and which as a work of art stands pre-eminent. It is not, however, by Giovanni di Bologna, but by *Tacca*. The cushion upon which the grand ducal crown is placed is of the most wonderful workmanship, inlaid not merely with *pietre dure*, but with precious stones. The grand ducal crown, which differs in shape from all other European crowns, was the fancy of Pope Clement VII., when he invented the title of "Grand Duke." The roof, of the chapel is covered with frescoes executed between 1828 and 1837, by the late director of the Academy, Benvenuti. The bodies of the Medici are in a crypt below. The chapel and the *Stagrestia Nuova* may be seen from ten till four o'clock, the custode being then in attendance. A notice is hung up in the entrance requesting that no fee may be given to the custode, as he receives a salary from the Grand Duke.

The cloister on the S. side of the church is small and regular: a second loggia or line of arcades runs above. Here is the tomb of Paolo Giovio, Bishop of Nocera, who died in 1552, an eminent writer of history and historical biography. The statue is by *Francesco di San Gallo*. From this cloister opens the entrance to the celebrated

*Laurentian Library*. A noble but unfinished vestibule, designed, like the rest of the building, by *Michael Angelo*, leads into the library. Some variation was introduced in this portion by *Vasari*. The library itself forms a long and lofty gallery, of which the effect is improved by the fine stained windows, from the designs of *Giovanni da Udine*. In each of these the armorial shield of Clement VII. is introduced. The terra-cotta pavement, with its grotesque but elegant patterns, in brown, red, and yellow, was laid down after the designs of *Il Tribolo*. The Rotonda attached to the library was finished in 1841, by the architect Poccianti.

The Mediceo-Laurentian Library is a noble monument of the attention of the family of Medici to the advancement of learning. It has undergone many vicissitudes. It was begun, as is well known, by Cosmo, whose wealth, and extensive mercantile intercourse with

different parts of Europe and of Asia, enabled him to gratify his passion for collecting the remains of the ancient Greek and Roman writers with peculiar success. When Pietro, the unlucky son of Lorenzo, provoked the vengeance of the people, this library, with difficulty saved from destruction, was purchased by the Republic in 1496. The government, however, sold it to the convent of San Marco. When the Dominicans fell into trouble, on account of Savonarola, the library was taken from them and removed to the Palazzo Publico. They soon afterwards recovered it, however (1500): but, being much in debt, they in their turn sold the collection to Leo X. (then Cardinal Giovannide' Medici), who deposited it in one of his Roman palaces. It then passed to Cardinal Giulio de' Medici (Clement VII.), who determined to restore the collection to Florence, as the proudest portion of the Medicean inheritance, and he accordingly founded this edifice to receive it, for which Michael Angelo gave the designs. At the death of the Pope, 1534, it remained incomplete, and the manuscripts were abandoned to dust and decay, until the building was finished, while Michael Angelo was living in his old age at Rome. They were arranged and placed under proper care by Cosmo I.

Great additions have been made to the original Medicean collection by Cosmo's successors, by whom have been added the MSS. of the Gaddi library; those collected by the Senator Carlo Strozzi; those of the private library of the Grand Dukes, and of the Lotaringico-Palatine library; the oriental manuscripts illustrated by Asseman Archibishop of Apamea; the Biscioniani, Segnani, and Scioppiani MSS.; and those which were found in the suppressed monasteries prior to the French invasion. Count Angelo d'Elci (1841) gave his valuable collections of *Editiones Principes*; Franc. Xav. Redi, the last of the family, bequeathed the MSS. of the celebrated Franc. Redi (1626-1698); and the Cav. Fabre, the painter, placed here the manuscripts of Alfieri, as well as many printed Greek and Latin classics, containing marginal com-

ments or translations by that great poet. The present Marchese Luigi Tempi has also deposited here some valuable contributions from his own library, including one of the finest copies of the *Divina Commedia*. This library now contains upwards of 9000 manuscripts. In mere numbers many are larger, but none, the Vatican excepted, so important. It is particularly rich in works in Hebrew, Arabic, Syriac, Coptic, Greek, and Latin, and of the great Italian writers of the 14th, 15th, and 16th centuries. There is a catalogue of the Arabic, Persian, Syriac, and other oriental MSS. by Asseman, in 1 vol. folio, 1742. One of the Hebrew and Rabbinical MSS., by the librarian Biscioni, published in 1752; and one of the MSS. in Greek, Latin, Italian, and other modern languages, by Bordini, printed at Florence in 11 vols. folio, 1764-1793. The continuation is being executed by the present librarian, Furia. Suspended at the end of each desk is a tablet, containing the titles of the several MSS. Among the sights of the collection are the following:—The celebrated Medicean Virgil, the earliest MS. of the poet, revised by Tertius Rufus Asterius Apronianus, about A.D. 494, containing the whole works, with the exception of a few leaves of the *Bucolics*. The numerous corrections which it contains attest the care with which it was collated.—The *Pandects*; the earliest MS.: captured by the Pisans when they stormed Amalfi (1135). It has been generally believed that this discovery led to the study of the civil law, and the ultimate general adoption of its jurisprudence. This MS. was preserved at Pisa with as much veneration as if it had been the *Palladium* of the Republic. Every three months it was visited by a deputation of the magistracy: and when, after the fall of Pisa (1406), it was removed to Florence, equal veneration long continued to be rendered to it. Tapers were lighted, monks and magistrates stood bareheaded, as before holy relics, and the books were opened beneath a silken pall. The work is written in a bold and beautiful character, “is composed of two quarto volumes, with

large margins, on a thin parchment, and the Latin characters betray the hand of a Greek scribe.”—*Gibbon*.—Two fragments of Tacitus. The first contains, in a most cramped and difficult Lombard character, the first five books of the history, and the last six of the annals. Some antiquaries place its date as high as 395; but it belongs more probably to a much later period; some say as late as the 11th century. The second, brought from the monastery of Corbey, in Westphalia, was purchased by Pope Leo X. from the discoverer Arcimboldi, for 500 golden florins. This MS., which is more legible than the preceding, may be as old as the 6th century, and is the only MS. which contains the first five books of the *Annals*.—A Quintus Curtius of the 10th century is the earliest text of that writer.—The *Divina Commedia*: The transcription of this manuscript was completed, as appears by the colophon, on the day when the “Duke of Athens,” Walter de Brienne, was expelled, 1343, or twenty-two years after the death of Dante.—The *Decameron*, transcribed in 1384, from the autograph of the author, by Francesco Mannelli, his godson, consoles the Tuscan student for the loss of the original. It contains some whimsical marginal notes, and the orthography differs widely from that of the modernised editions.—A copy of Cicero’s *Epistles*, *Ad Familiares*, is from the pen of Petrarck; some of his letters, and his autograph signature upon the first page of his *Horace*, are also shown. The handwritings are totally dissimilar.—Terence from the hand of Politian.—The celebrated letter of Dante in which he rejects the conditional permission to return to Florence.—Unpublished writings of Ficino.—A versified description of the poet’s person in a MS. of Dante of the 15th century.—Some of the Syriac MSS., particularly the Gospels of the date 586, from the monastery of St. John at Zagba in Mesopotamia, contain illuminations which are fine specimens of Byzantine art. In the *Canzoniere* are portraits of Laura and Petrarch, of the 14th century.—The *Evangelium Aureum*, from the Cathedral of Trebizond.

—A missal of the 14th century, with illuminations by Don Lorenzo Camaldolese. In a bottle is kept Galileo's finger, which the antiquarian Gori stole from his tomb at S. Croce.

The Laurentian Library is open daily, except on festivals, from 9 till 12. The assistant expects a small gratuity. The chief librarian is generally in attendance, and those who wish to consult or use the manuscripts will experience, as in the other public establishments, all the facilities they can desire.

At the N. E. corner of the Piazza, in front of the church of S. Lorenzo, is the sitting statue of Giovanni de' Medici, or Delle Bande Nere, the father of Cosimo I., in an unfinished state, by *Bandinelli*. In the principal bas-relief, on the pedestal which represents soldiers dividing captives and spoil, the artist has introduced a figure carrying off a hog; this is one Baldassare Turini of Pescia, against whom *Bandinelli* had a spite, and whom he has thus immortalized. Giovanni de' Medici died in the service of Francis I. (1526), having previously attached himself to the Imperialists. The statue was placed here only in 1850, having remained until then in the Palazzo Vecchio.

*Church and Convent of San Marco.*—The Dominicans of the "strict observance" were introduced here in 1436, by the authority of Pope Eugenius IV.; the Silvestrini, a branch of the monks of Vallombrosa, who had before then occupied the convent, having fallen into bad repute. The Dominicans, ever in the pulpit, long continued highly popular. Cosmo de' Medici promised 10,000 scudi towards the re-erection of their church and monastery, and spent 36,000. The designs for both church and convent were by *Michelozzo*. All the buildings, however, have been much altered, and the church exhibits little of the original master. The front was completed in 1777 from the designs of *Fra. Gior. Pronti*. The architectural decorations of the altars, and the Salvati Chapel (1588), dedicated to *Sant' Antonino*, were designed by *Giovanni di Bologna*. (This chapel is on the l. hand at the end of the nave). The statue of the Saint, in the act of benediction, is

by the same artist. St. Thomas, St. Anthony the Abbot, St. Philip, St. John, St. Edward, and St. Dominic, are by *Francivilla*, his pupil, and from his designs. The three Angels, and the bas-reliefs in bronze, are by *Portigiani*. The paintings in *chiar'-oscuro* on a gold ground beneath the archivolts supporting the cupola are by *Bronzino*. Two large frescoes representing, one, the funeral procession, the other, the burial of St. Antonino, are by *Passignano*. In the front of each are three almost naked figures, which seem to have been introduced by the artist solely to show his skill in drawing.—*Chapel of the Holy Sacrament* (at the upper end of the church), begun in 1678; architect, *P. F. Silvani*: the walls and pavement are composed of rich marbles. Here are six large paintings relating to the institution of the Sacrament of the Eucharist, either in history or in type, such as the Falling of the Manna (*Passignano*), and the Sacrifice of Isaac (*Jacopo da Empoli*).—Our Lord with the Apostles, by *Santi di Tito*, and finished by *Tiberio* his son. This chapel contains other paintings, frescoes, and bronzes, in the best style of the early part of the 17th century. The church also contains, in the 2nd chapel on the rt.-hand side of the nave, a fine Virgin and several Saints, by *Fra Bartolomeo*, much injured by candles.—Of older art, a singular Greek Virgin and two Saints in mosaic, upon a gold ground, is encrusted in the wall of the *Capella Ricci*, the 3rd on the rt.-hand side of the nave. The central portion alone is ancient,—saints of the order of St. Dominic. St. Dominic and St. Raymundus with the angels are of more recent date. It is remarkable as being one of the very few relics of the ancient mosaics of St. Peter's at Rome, where it was placed by Pope John VI. A.D. 703. It was brought here in 1609, from the ruins of the Basilica, when it was finally demolished to make way for the present structure. A crucifix by *Giotto*, painted on wood, with a gold ground, now over the principal door, drew all Florence to see it when it was first brought to this convent; and it is said to be the very production



which established his popular reputation above that of his great predecessor Cimabue.

“O vano gloria dell' umane posse  
Com' poco verde in sula cima dura,  
Se non è giunta dall' etati grosse!  
Credette Cimabue nella pittura  
Tener lo campo; ed ora ha Giotto il grido,  
Si che la fama di colui oscura.”

*Purgatorio, canto xi. 91--96.*

In this church are interred Politian, Gir. Benivieni, and Giovanni Pico della Mirandola, the phoenix of his age who died in 1494, at 31.

The grave of this prince is indicated by an inscription, which records the esteem in which he was held by his contemporaries. — On a little wooden tablet below is an inscription in memory of Politian, in which his death is placed in 1499, instead of 1494, when it really happened. Politian was one of those, who,

“Dying, put on the weeds of Dominic,  
Or as Franciscan think to pass disguised.”

He was by his own request buried in the dress of the monks of this monastery.

The *Convent* (which ladies are not permitted to enter, excepting the chapter-house, which is in the outer cloister, now occupied as a barrack) contains the finest works of *Fra Beato Angelico da Fiesole* (b. 1387, d. 1455), who was a member of this house. These paintings remained unjustly neglected for more than three centuries, and have been of late years almost as unjustly extolled by the artists and admirers of the modern German school. Nevertheless, there are in these works qualities which should not be overlooked by any one desirous of appreciating art. Fra Angelico may be called the last and most perfect of the Byzantine school of painters, to whose style he added as much as a mind altogether nurtured in asceticism could do. He is without those beauties which are so conspicuous in Leonardo da Vinci and Raffaello, but there are in his works a holiness and purity of expression which, perhaps, have never been surpassed by either of those painters.

The works of *Fra Angelico* in this monastery were formerly very numerous: many have perished or have

been removed. The situations of the existing works are as follows:—In the outer cloister, in a lunette beside the door, is the Head of St. Dominic: opposite, under a glass, is St. Dominic at the foot of the cross: in another lunette, at the farther angle, is the Head of Christ. Opening out of the N. side of this cloister is the ancient chapter-house, containing the Crucifixion. On the rt. hand of the cross of our Lord (the two thieves being also represented) are the three Marys, St. Mark, St. John the Evangelist, St. Lawrence, St. Cosmo, and St. Damian. On the l., St. Dominic, St. Ambrose, St. Jerome, St. Augustine, St. Francis, St. Benedict, St. Bernard, St. Romuald, St. Bernardine, St. Peter Martyr, St. Peter of Verona, and St. Thomas Aquinas; the latter known, as usual, by the sun upon his breast. All these figures are nearly upon one plane: the colouring is clear and bright, the drawing timid and incorrect. The expression of the countenances disappoints as to strength, but there is purity and thoughtfulness in the heads. The dark red sky behind the cross is probably the red ground upon which, as in all the early frescoes, the blue sky, which has since fallen off, was painted. A border of arabesque compartments, in which are contained saints and patriarchs, the prophetic sibyls and the prophets, surrounds the picture. A species of frieze contains a sort of spiritual pedigree; St. Dominic, in the centre, holding a branch in each hand, whence spring smaller stems with medallions of his most celebrated disciples and followers. “This is by no means a first-rate work of Angelico, and shows all his faults, though many of his beauties.”—*K.* Fronting the top of the stairs, in the corridor of the first story, is the Annunciation. Opposite to it is another Crucifixion, very fine. Further on in the same corridor, on the rt. hand side, is the Madonna and Child enthroned with four saints. In three cells on the l. hand of this corridor are,—the Coronation of the Virgin, called the finest work in the convent; Christ's descent to the spirits in prison; the three Marys at the Sepulchre.

Since the Austrian occupation, a considerable portion of the convent being converted into military quarters, most of the frescoes of Fra Angelico have been boarded up, to prevent injury to them. A beautiful work, "*San Marco illustrato*," has been recently completed, containing drawings of these paintings, forming a suite to the Galleria delle Belle Arti; the descriptions are by one of the brothers of the order, the Padre Marchese.

The second, or great Cloister, was designed by *Michelozzo*. The frescoes in the lunettes represent the works and miracles of the life of St. Dominic. Some are real acts of charity, as when he offered himself as a slave to redeem the only son of a widowed mother; others are like dreams, real or waking, and perhaps were so. In the old refectory is a Last Supper, by *Dom. Ghirlanduio*.

Girolamo Savonarola was a brother of this house. The papal chair was then polluted by Alexander VI. Savonarola loudly urged the reform of the Church, calling upon the faithful to come forth from the mystic Babylon. He was equally unsparing of his reproofs of the vices of his countrymen; and the huge piles, in which the works of Dante, Petrarch, Boccaccio, and Pulci were consumed,—causing the present scarcity of the early editions of their works,—testified his influence and his fanaticism. But the wicked Pope, as might be expected, was his implacable enemy; and his zeal, political as well as religious, raised up against him a whole host of relentless opponents. The convent of St. Mark was attacked by the infuriated multitude on Palm Sunday, 1498, and after a long and stout defence by the monks, the choir, then enclosed by a high wall, whither they had retreated, was stormed. Savonarola and two of his brethren, Fra' Dominico and Fra' Silvestro, were dragged forth, and thrown into the prison of the Palazzo Vecchio. Charges of heresy and schism were preferred against him. He was repeatedly put to the torture; the agony extorted a confession, which he retracted as soon as he was released from

the rack; and on the 23rd May, 1498, he and his companions were hanged, and then burnt, on the Piazza de' Signori, and their ashes cast into the Arno. Previously to his execution he had been degraded.—"I separate thee from the Church militant," said the Official. "But thou canst not separate me from the Church triumphant," was Savonarola's reply. So late as the last century there were many who honoured him as a saint and a martyr.

It was through the preaching of Savonarola that Fra Bartolommeo became a monk, and a member of this house. The convent now contains about seventy friars. The church of San Marco possesses a missal full of illuminations, attributed to Fra Angelico; and although Kugler supposes them to have been executed by one of his scholars under his own eyes, several of them are of the highest beauty, and quite worthy of Fra Angelico himself.

*San Marco* possesses a *Spezieria*, which rivals that of Sta. Maria Novella. The ancient vases of majolica, or, as we call it, Raphael's ware, constitute a great attraction to the curious in these matters. Ladies are allowed to enter the *Spezieria*, though even more strictly excluded (unless by special permission) from other portions of the convent than from Sta. Maria. At a short distance from S. Marco, at the end of the Via della Sapienza, which runs out of the E. side of the Piazza di S. Marco, is

*La Santissima Annunziata*.—This church was dedicated to the "Virgin Annunziata," by seven Florentine gentlemen, who, in 1233, had betaken themselves to a contemplative life on Mt. Senario near Florence, and instituted the order of the "Servi di Maria," under the rule of St. Augustin, in commemoration of the most holy widowhood of the blessed Virgin. This church became very popular, and so crammed with wax legs, arms, and other parts of the body, in return for miraculous cures, and with figures of distinguished persons who had visited it, that the former used to fall on the congregation, and injure the works of

art, and it became necessary, when the church was repaired, to clear them out. Before the church is a cloister or atrium, of which the front towards the Piazza was designed by *Cuccini*, following the plan set him by *Antonio di San Gallo*. Like several other buildings in this piazza, this front is in the Brunelleschi style, that is to say, arches supported upon columns. The cloister is surrounded with paintings in fresco of great beauty. It has been enclosed with glazed pannels for the purpose of preserving them from the weather, and the key of the door is kept at the Academy. On the l.-hand side of the cloister, on entering it from the Piazza, and on the wall flanking the entrance to the church, is the earliest work of the series, a Nativity by *Alesso Baldovinetti*, remarkable only for the elaborate finishing of the details. Next to this are six subjects from the life of San Filippo Benizzi. 1. Of these, the compartment nearest the church was painted by *Cosimo Roselli*: it represents San Filippo assuming the habit of the order, and has little merit. The series being left unfinished by *Roselli* at his sudden death, *Andrea del Sarto* was employed to finish it: he executed, 2. The saint clothing the naked; 3. Lightning killing two of a party of gamblers, who had mocked his preaching; 4. San Filippo healing a woman possessed by an evil spirit; 5. The death of the Saint, and a boy restored to life by being touched by the saint's bier; 6. Six children cured by having the saint's clothes laid on their heads. The old man in red drapery bending forwards, and with a stick in his hand, is a portrait of Andrea della Robbia, the sculptor. These compartments were the first which Andrea executed. "The frescoes by Andrea del Sarto in the vestibule are full of modest simplicity and feeling, and are very remarkable in subdued but harmonious combinations of quiet colours and tones. There is also a religious quietism and propriety about them which render them well adapted to the place they occupy. The best are,—the People kissing the Vestments of S. Filippo Benizzi; and

the Morticini, a dead child restored to life by the grace in the dead Saint; and the Birth of the Madonna."—*C. W. C.* When *Andrea del Sarto* executed these frescoes, he was in extreme poverty, working for the most miserable pay. Through the artful bargaining of the sacristan, according to Vasari, he received but ten ducats for each compartment. Here *Andrea* was buried: and here is his bust, by *Montelupo*, taken from the life. On the opposite side of the cloister are (nearest the church)—the Adoration of the Magi. The Magi are represented as having alighted as if they had arrived close to the spot where the infant was: his nativity being drawn on the other side of the doors by *Baldovinetti*.—The birth of the Virgin, full of pleasing figures. These two are by *Andrea del Sarto*.—The Marriage of the Virgin is by *Franciabigio* (1483-1524). A portion, including the countenance of the Virgin, was destroyed by him, because the friars uncovered the painting before it was quite completed. Few of his frescoes are extant.—By *Pontorno*, the scholar of Andrea del Sarto, is the Visitation. The figures are very grand in form, and the colouring is excellent. The Assumption of the Virgin is by *Il Rosso*. The head of St. James, who is dressed as a pilgrim, is a portrait of Francesco Berni, the moderniser of Boiardo's Orlando Innamorato.

In the church, beginning on the rt.-hand side on entering, is a picture of the Virgin, St. Nicholas, and other saints, by *Jacopo da Empoli*.—In the 2nd chapel, a good modern monument, by *Campi*, to the Marchese Tempi, in the style of Mino da Fiesole.—In the *Capella dei Medici* is the tomb of Orlando Medici, by *Simone di Betto*, the brother of Donatello. In the rt. transept is the tomb of *Baccio Bandinelli*, by himself (died 1559). It consists of a Pietà, our Lord supported by Nicodemus. On the frieze at the back of the monument are the profiles of *Baccio Bandinelli* and his wife Julia. The roof of the nave is painted by *Il Volterrano*. By him also, aided by his pupil *Ulivelli*, are the paintings of the cupola. The cupola itself is one of the earliest works of



*Leon Batista Alberti*. The high altar is also attributed to *Alberti*, but some ascribe it to *Leonardo da Vinci*. The front is in massive silver, richly sculptured in high relief, and high above it is a large silver tabernacle, also rich in its ornaments and sculpture. The choir is, or rather was, by *Alberti*, for it has been altered, and its original design lost under the rich marbles with which it has been adorned by *Silvani*. The door of the choir, with a *Pietà* above it, is by *Giov. Bologna*.—In the *Capella della Vergine del Soccorso* (the farthest chapel of the choir, and behind the altar) is the tomb of *Gio. Bologna*, with a fine crucifix in bronze, and some clever but exaggerated bas-reliefs, all by him. Further on is a fine Resurrection by *Ang. Bronzino*—The Virgin and Saints, by *P. Perugino*.—On one of the pillars before entering the choir, on the l., is the tomb of *Angelo Marzi Medici*, Bishop of Arezzo, by *Francesco di San Gallo*, who has subscribed his name and the date 1546: the recumbent figure of the old man is full of expression. On the opposite side is the tomb of *Leonato de Autella* (ob. 1702). In the *Villani* chapel, at the side of the entrance to the sacristy, are buried the historians *Giovanni*, *Matteo*, and *Filippo Villani*. In the last chapel next the transept, on the l. of the nave, when looking to the high altar, is the Assumption by *Pietro Perugino*, the most important work of his in Florence for the number of figures.—The reduced copy of a portion of *Michael Angelo's* Last Judgment, is by *Ales. Allori*: in it he has introduced a portrait of *Michael Angelo* himself. The 2nd chapel, on the l., belongs to the *Ferioni* family; it is highly decorated, but not in the best taste, with marbles and statues; the family tombs are covered with bronze figures and reliefs.

The *Chapel of the Annunziata*, the first to the l. on entering, was built in 1448, at the expense of *Pietro de' Medici*, from the designs of *Michelozzi*. The altar and many of its ornaments are of silver; the head of our Saviour is by *Andrea del Sarto*. The wealth lavished here is in honour of a miraculous fresco

of the Annunciation by *Pietro Cavallini*, according to *Vasari*; but painted by angels, according to popular belief. As much as 8000*l.* sterling has been recently expended on a new crown for the Virgin in this miraculous picture. It is probably of the latter half of the 14th century, and has not much merit as a work of art. It is exposed only on extraordinary occasions, and on the Feast of the Annunciation. The oratory adjoining the chapel is richly incrustated with ornaments in *pietra dura*, principally symbols of the Virgin; a rose, a star, a lily, a moon, and many others of the same class. The great cloister, which is on the N. W. side of the church, was built by *Cronaca*. Several ancient tombs, of earlier date than the building itself, have been preserved within its walls. Over the door leading from the cloister into the church is the celebrated "*Madonna del Sacco*," by *Andrea del Sarto*; a Holy Family, painted in fresco, for which it is said he was paid only a sack of wheat, from whence, or (more probably) from the sack on which *St. Joseph* is leaning, it derives its name. The composition is fine, broad, and simple, but the colouring is rather injured. The cloister is full of indifferent frescoes. The main series consists of subjects taken from the lives of the Seven Founders of the order of the *Servi*, all Florentines, with portraits of the most eminent personages of the order. The painters are—*Poccetti* (1542-1612), *Frate Arsenio Mascagni*, a member of the order (1579-1636), *Matteo Rosselli* (1578-1650), and *Ventura Salimbeni*.

The *Capella de' Pittori*, which opens into the great cloister, is interesting on account of its connection with the history of Florentine art. The Company of Painters, or Guild of *St. Luke*, assembled as early as 1350, under constitutions approved of by the then Bishop of Florence, *Jacopo Palladini*. Their first place of meeting was in the Hospital of *Santa Maria Nuova*; but in 1561 they removed here, with the approbation of *Cosmo I.* The sculptors and the architects joined them, and the chapel is now vested in the academy. Amongst other objects, it contains, over

the altar, some small subjects, representing the Crucifixion and the Coronation of the Virgin, and six from the lives of St. Cosimo and St. Damiano, by *Beato Angelico*; a fresco by *Pontormo*; St. Luke, over the altar, in the act of painting the portrait of the Virgin, by *Vasari*; *Santi di Tito*, Cosmo I. directing the building of the Church; the subject is treated, in fresco, allegorically, and some call it the building of the Temple of Solomon. By the same artist also is the Cenacolo in the refectory. A Madonna and Saints, in fresco, by *Pontormo*; another, representing the Virgin and St. Bernard with Angels, by *Luca Giordano*. The statues of Moses, David, and St. Paul are by *Montorsoli*, who was the architect of the chapel. Two good, but damaged frescoes, by *Andrea del Sarto*, are on a wall in an adjoining garden.

The *Piazza della Annunziata* is one of the most beautiful parts of the city. The loggie of the church face the N. side. On the E. are the buildings of the *Spedale degl' Innocenti*, or Foundling Hospital; opposite is a building in a similar style; in the centre are the equestrian statue of Ferdinand I., and two bronze fountains; and out of the S. side opens the *Via dei Servi*, at the end of which is seen the cupola of the cathedral. The *Spedale degl' Innocenti* was established in 1421 by the influence of the celebrated Leonardo Bruni (see *Santa Croce*), whose speech in the great council produced the adoption of the scheme. *Brunelleschi* gave the design, but, being employed by the Florentines in the war against Lucca in 1429, and invited to Milan by Filippo Visconti to erect a fortress, the building was intrusted to *Francesco della Luna*, his pupil, who made several ill-judged alterations. In the spandrils of the arches are infants in swaddling-clothes, by *Luca della Robbia*; an odd but appropriate ornament. In the court, over the door of the chapel, is an Annunciation, also by *Luca della Robbia*. In the chapel, behind the high altar, is the most important easel picture of *Dom. Ghirlandais* in Florence: it is painted in tempera. The subject, as of those in

the *Uffizi*, is the Adoration of the Magi, but it is far finer than either of them: the Massacre of the Innocents is represented in the distance.

The statue of Ferdinand I. was cast from cannon taken by the knights of St. Stephen from the Turks; won, as the inscription says, in the style of Tasso, "dal fiero Trace." It is by *Susini*, and was erected in 1608. The two beautiful fountains were cast under the direction of *Tucca*, and have whimsical figures something like that at Pisa.

The admirable frescoes of *Andrea del Sarto*, in the cloister of the suppressed confraternity "*dello Scalzo*," in the *Via Larga*, opposite the church of San Marco, are also intrusted to the care of the Academy. The proper name of the fraternity was "*i disciplinati di San Giovanni Battista*;" but it being the custom in their processions that one brother of the order should walk barefooted carrying the crucifix, they derived their popular name from this barefoot, or *Scalzo*. The painting by which he began is the Baptism of our Lord, the 7th in the series (beginning on the rt. on entering). The next which he executed are Justice and Charity. *Andrea* having been allured to France, the confraternity employed *Franciabigio*, who executed, 5. St. John receiving the Blessing of his Parents before he retires to the Desert; a most pleasing and simple composition; and, 6. the Virgin and St. Joseph. Upon the return of *Andrea* to Florence, he completed the series: 10. St. John preaching. 11. St. John baptizing the Disciples. 12. St. John brought before Herod. 13. The Feast of Herod and the dance of Herodias. 14. The Decoliation of St. John. 15. Herodias with the Head of St. John. 16. Hope. 2. The Vision of Zacharias, a design of great elegance. 3. The Visitation. 4. The Birth of St. John the Baptist. The border is painted by *Franciabigio*.

*Andrea*, here, as at the *Annunziata*, was paid miserably. For the large compartments he received eight scudi each, and for the single figures of virtues three. The paintings are, unfortunately, much damaged by damp

and violence ; many parts can hardly be traced. The key of the cloister is kept at the Accademia delle Belle Arti.

*Santo Spirito*, in the square of the same name, and on the S. side of the Arno, belongs to the Friars of the order of St. Augustin. The church which preceded the present building, and which was built at the end of the 13th century, was burnt in 1470, during the performance of a "Mystery" representing the descent of the Holy Ghost, exhibited before Giovanni Galeazzo Sforza, Duke of Milan, when he visited Florence. It is said that in the conflagration the autograph of the Decameron, bequeathed by Boccaccio to Fra' Martino da Signa, and after his death to this convent, was consumed. The shell, however, of the old church remains : it is now used as a furniture manufactory, and stands flanking the entrance from the Piazza into the first cloister. The present edifice was begun, before the fire, about the year 1433, from the designs of *Brunelleschi*. The first column of the interior was not raised until 1454, eight years after his death : and the church was completed about 1481. The front is an unsightly mass of brick. The interior is perhaps the finest of the works of *Brunelleschi* : though, from having been completed after his decease, it does not entirely agree with his designs. The general conception is splendid and graceful. The interior forms a Latin cross, 315 ft. long, 191 ft. through the transepts, and 107 ft. wide across the body of the church. The aisles, which are carried round the transepts, are formed by elegant Corinthian columns, from which spring circular arches. The internal decoration of the three doors of the front is novel and rich.

The choir, enclosed by magnificent balustrades of massy bronze and marble, at six of the angles of which is a figure in white marble of an angel, and at the remaining two, statues of St. John and the Virgin, was begun in the year 1599 by the Cav. Gio. Batt. Michelozzi, and completed in 1608 at an expense of not less than 100,000 crowns. It and the high altar, of rich *pietra dura* work, with its Baldacchino,

are the work of *Cuccini* and *Silvani*. The ciborium is by *Giov. B. Cennini*. The numerous paintings in this church include some good specimens of the Florentine school of the 15th century. Commencing the circuit of the church on the rt. hand on entering at the end of the nave,—at the first (*Torrigiani*) altar is an Assumption by *Piero di Cosimo* ;—at the 2nd is a copy of Michael Angelo's *Pietà* at St. Peter's in Rome, by his pupil *Nanni di Baccio*.—Two Angels, by *Franciabigio*.—In the rt. hand transept is a Madonna with two saints, by *Filippo Lippi*, and near it, in the *Nerli Chapel*, is a Madonna and Child, with St. Martin and St. Catherine, by the same artist : the infant Saviour reaches towards the cross with which St. John is playing ; the two *Donatarii*, for whom the picture was painted, kneel in front on either side. In the *dei Nasi chapel*, in this transept, is a good copy from Perugino, the vision of St. Bernard. It is valuable, because the original is in Russia. Following this is the *Capponi chapel*, containing the tomb of Neri Capponi, with a good head of the deceased in bas-relief. Here also is a Madonna and four saints, given to *Giotto*, but not by him. The infant Christ has a goldfinch, "*cardellino*," in his hand. In the 12th chapel from the entrance, reckoning along this rt. hand side of the church, is a crucifix, which was the only object saved when the old church was burnt. It belonged to the sect of the White Penitents, who exhibited such extraordinary fanaticism in Italy in the 14th centy. This crucifix has always been regarded with much reverence, having some reputation for performing miracles, more especially since its escape.—*Capella dei Biliotti*, Madonna and two saints, *Botticelli*.—The architecture and sculpture of the *Capella del Sacramento* are by *Andrea da S. Savino*.—In the chapel of the l. hand transept, which is next to that of the Holy Sacrament, are Christ bearing his cross, by *Ridolfo Ghirlandajo*, and the tomb of the Countess Frescobaldi, by *Pampaloni*.

The sacristy, the entrance to which is out of the l. aisle, was built by



*Cronaca*, and is worthy of the edifice to which it is attached. The beautiful Corinthian vestibule, which connects it with the church, is by *Andrea du San Savino*. The sacristy itself is admirable for proportion and harmony. It is octagonal, with a square chapel opening out of it on the N. side.

The first cloister, on entering from the Piazza, is of the Tuscan order, by *Alfonso Parigi*. The cloisters are filled with memorials, ancient and modern. Amongst the modern is a tablet placed to the memory of Napoleon Louis Bonaparte, the brother of the present Emperor of the French, who died at Forlì, 1831. A series of frescoes by *Paolo Perugino*, *Ulivelli*, *Baldi*, *Cuscelli*, and *Bimbacci*, in the lunettes of the first cloister, represent the lives of the Saints of the order of St. Augustin.

The second cloister, which is Doric, is by *Annunati*, 1564-1569. It has some good frescoes by *Poccetti*. Here was, until the suppression of the monastic orders by the French government, a valuable library of books and manuscripts: amongst the latter were formerly those bequeathed to the convent by *Boccaccio*. The Campanile of Santo Spirito is from the design of *Baccio d' Agnolo*. Milizia calls it "the most beautiful of the kind."

*Church and Convent of the Carmine.*—This church, formerly one of the richest in Florence, was nearly destroyed by fire on the 29th January, 1771. The flimsy architecture of the restored structure requires no notice: but the *Brancacci chapel*, which, though opening out of the choir, escaped the flames, contains the famous series of frescoes by *Masolino*, *Masaccio*, and *Filippino Lippi*. They represent the life of St. Peter, but with incidents drawn from ecclesiastical legends as well as from Scripture. The German critics have, after their manner, been exhibiting their hyper-sagacity in authoritatively assigning various portions to the respective artists in opposition to the usually received account. The result of course is doubt as to almost every part. Avoiding this controversy, we will give the subjects of the paintings in order, together with the names which have been

assigned by persons of some authority, leaving to the traveller to decide between these names and those given by others. On entering the chapel, the first painting on the l. hand in the upper of the two lines in which the paintings are arranged is a small work representing the expulsion of Adam and Eve from Paradise, by *F. Lippi*. The second, which is a large painting, is the Tribute Money, by *Masaccio*. Our Lord, standing in the midst of the Apostles, is pointing to St. Peter drawing a fish out of the stream. To the l. St. Andrew is calling his brother St. Peter. On the lower line, the first and narrow painting is by *Masaccio*, and represents St. Paul conversing with St. Peter, who is in prison. In the figure of St. Paul will be seen the source whence Raphael derived the figure of St. Paul preaching at Athens. The second, or large compartment, is chiefly by *Masaccio*, the youth and some figures in the centre being by *Lippi*. To the l. hand of the picture, in a separate composition, three monks are seen kneeling before St. Peter. This is sometimes called the Raising of Eutychus; but it represents the apocryphal miracle, said to have been worked by the Apostles, in raising the son of the king, when Simon Magus had failed. The skulls and bones in the foreground are supposed to have been used in the magician's incantations. Some say that in this composition Dante is introduced as Simon Magus, and Pope Boniface VIII. as St. Peter; but this is very doubtful. On the wall at the altar end, on the upper line, the narrow compartment on the l. hand of the spectator representing the Preaching of St. Peter, is by *Masolino*; that on the rt. hand, Peter baptizing, by *Masaccio*. On the lower line, the subject of the painting on the l. hand is Peter and John healing the cripple; of that on the rt., Peter and John distributing alms, both by *Masaccio*. On the wall on the rt. hand, the large painting is by *Masolino*: the subject is a combination of Scripture and legend. It represents the Healing of the Lame Man at the Beautiful Gate of the Temple, by St. Peter and St.

John. To the l., in a distinct composition, is St. Peter raising a female, his daughter Petronilla, who, cured by him of the palsy, is sitting upon a bed in an upper loggia. Some call this subject the Raising of the daughter of Jairus. The next, or narrow compartment, represents the Fall of Adam, and is by *Lippi*. On the lower line the large compartment represents the Crucifixion of St. Peter, by *Lippi*. To the rt. is the saint, head downwards, fastened to the cross, apparently quite dead, rigid and cold, surrounded by executioners and spectators. On the l. hand is Nero, ordering the execution, and surrounded by a characteristic and animated group, amongst whom Seneca and Pyrrhus are conspicuous. The narrow picture represents St. Peter delivered by the angel from prison, while the guard is asleep in the foreground. This is also by *Lippi*.

*Masolino*, by whom these frescoes were begun, dying at an early age, the work was continued by *Masaccio*; the time is well fixed by its concurrence with the return of Cosmo de Medici. *Masaccio* had quitted Florence, and disdained to return, until the restoration of the great patron of art. Michael Angelo, and also Raphael and the artists of their age, diligently studied these frescoes, a circumstance alluded to in Annibal Caro's epitaph upon *Masaccio*, in which his peculiar merits are described.

"Pinsi, e la mia pittura al ver fu pari ;  
L'atteg'ai, l'avviva, le diedi il moto,  
Le diedi alletto. Insegni il Buonarrotti  
A tutti gli altri, e da me solo impari."

*Masaccio* died at a still earlier age (26) than *Masolino*; and the paintings in the chapel were completed by *Filippino Lippi*, the son of *Fra Filippo Lippi*, who appears to have worked from the designs of his predecessors.

Behind the altar in this chapel is an antique painting of the Virgin and Child, said to be by St. Luke, and brought by the monks from Greece. It is only exposed twice a year; but the sacristan will show it on application. In the opposite transept is the *Corsini Chapel*, containing the body of St. Andrea Corsini, and very fine alti-rilievi,

representing him celebrating his first mass, ascending to heaven, and descending to assist the Florentines in battle; all by *Foggini*.

Some of the tombs escaped the conflagration: that of Pietro Soderini, *Gonfaloniere perpetuo* of the Florentine republic (1502) by *Benedetto da Rovezzano*, in the choir, is singular and beautiful. The monument consists simply of a sarcophagus standing upon a base beneath an arch. Skulls and bones compose a great portion of the ornaments, worked and combined with foliage and other ornaments. In the refectory is a Last Supper, by *Vasari*.

*Santi Apostoli*. (Situated behind the *Lung'arno*, on the rt. bank of the river, half-way between the *Ponte Vecchio* and *Ponte Sta. Trinita*.) This church, according to an inscription in the façade, referring to another deposited beneath the altar, was founded by Charlemagne after his return from Rome, and dedicated by Archbishop Turpin, in the presence of Roland and Oliver as witnesses; "testibus Rolando et Uliverio." This is a fable; but it can be proved that the church existed before 1000 A.D. Though subsequently altered, the original design may be easily traced. The church is in the form of a Roman basilica, with a semi-circular tribune at the end. Instead of the present windows of the nave, there were formerly others, long and narrow, according to the style of the earlier churches; and the recesses for the chapels have been added. Seven circular arches, supported by eight columns, built of small courses of masonry, divide the nave from the aisles. The capitals are imitated from the Composite: the acanthus-leaves are not highly finished, but distinctly formed. As a monument of antiquity it is interesting.

There are several paintings and monuments in this church. *Vasari*: the Immaculate Conception, one of his best works. A Virgin in the manner of *Giotto*, a fresco. *L. della Robbia*: a tabernacle for an altar in terra-cotta. Tomb of Odo degli Altoviti (died 1507), an elegant production of *Benedetto da Rovezzano*. The ornament of the prin-

cipal door of the front is also by him. This church is generally closed at an early hour, and application must therefore be made to the sacristan.

The *Borgo degli Apostoli* was one of the most considerable of the townships which were brought into the circuit of Florence by the second circuit of the walls, and, when a distinct locality, was famed for its springs and waters. It was full of towers, and often the scene of the most obstinate conflicts between Guelphs and Ghibellines.

*Sant' Ambrogio.*—This church is connected with a Magdalen conventual establishment, and contains the most valuable fresco existing of Cosimo Rosselli. It is in a small chapel called the *Capella del Miracolo*, on the l. hand at the end of the nave, and is so badly lighted that it is seen with difficulty. The altar-piece of this same little chapel is by *Mino da Fiesole*.

*Santa Trinità*, built in 1250 by *Nicola Pisano*, has been much altered. The present façade was designed in the 16th century by *Buontalenti*, by whom also the choir was erected. The nave is separated from the aisles by five good pointed arches; round the sides are a series of chapels, belonging to the principal families of Florence. In a chapel near the altar is a curious view of ancient Florence, in bas-relief: the buildings are made out with great detail. In the *Capella de' Sassetti*, on the rt.-hand side of the High Altar, close to the door of the sacristy, is a series of frescoes representing incidents from the life of St. Francis, by *Domenico Ghirlandaio*. On the wall on the l. hand when looking to the altar, and in the upper picture is, 1. St. Francis having given up all his possessions, even his garments, casts himself naked at the feet of the Bishop of Assisi. On the same level, on the wall behind the altar, is 2. Pope Honorius approving of the rules of the order. The saint performs the miracle of presenting roses to the Pope in January. This fresco contains a portrait of Lorenzo the Magnificent. On the rt.-hand wall above is 3. St. Francis, in the presence of the Mahometan Soldan, passes unhurt through the fire. On the l.-hand

wall below 1, is 4. St. Francis receiving the stigmata. Opposite to this is 5. The Death of St. Francis surrounded by monks and priests. Above the altar is 6. St. Francis appearing in the sky and restoring a child to life. In this is introduced a view of the old Ponte Santa Trinità, and the adjoining Palazzo Spina (now *della Comunità*), as it then stood, and several contemporary portraits. Beneath the last, on either side of the altar, are the donor, Francesco Sassetti, and his wife, kneeling. These frescoes were executed in 1485, and may be classed amongst Ghirlandaio's finest works. "In that over the altar, of the Restoration to Life of a Child fallen from a Window by the apparition of the Saint, the portraits are very interesting. On the l. of it is the famous youth, surnamed the Bello, on account of his beauty. But the best of all Ghirlandaio's works is the fresco on the rt.—'The Death of St. Francis.' This is a most admirable work, full of intense expression and feeling. The variety of grief in the followers and friends of the saint, the simple and solemn dignity of the group at the head of the dead figure, and the contrast to these in the indifference of the boyish torchbearers are admirable." *C. W. C.*

The *Piazza di Santa Trinità*, in front of the church, is irregular but picturesque. In it stands a fine column of granite, brought from the baths of Caracalla at Rome, and erected, in 1564, by Cosmo I., as a commemoration of the surrender of Siena in 1554, as well as of his victory at Monte Murlo, in 1537, over those whom his tyranny had made exiles, headed by Filippo and Piero Strozzi. It is surmounted by a statue of Justice, in porphyry, by *Ferrucci*; the drapery is of bronze.

*La Badia* (near the Bargello, in the *Via dei Librai*).—The greater portion of the present church, which is in the form of a Greek cross, was erected in 1625 by *Segaloni*. There are some remains of the earlier building of the 13th century, by *Arnolfo*. Over the door between the vestibule and the church is a bas-relief of the Virgin and



Child by *Mino da Fiesole*. Beginning on the rt. hand on entering is the tomb of Innocenzo Pandolfi (ob. 1496), and near it a good bas-relief by B. di Majano. In the N. transept is the beautiful tomb of Bernardo Giugni (died 1466), one of the finest productions of *Mino da Fiesole*. Giugni filled the high office of Gonfaloniere di Giustizia, the duties of which, in an age of faction, he administered with the greatest impartiality. The statue upon the sarcophagus represents him extended in death. After passing the choir, and in the opposite transept—by the same artist, although not put up until 20 years after his death—is the tomb of Hugh Marquis of Tuscany, who died A.D. 1000, the founder of the Badia, and of seven other Benedictine monasteries, and to whom, in 1481, the monks erected this memorial. Above the music gallery is the Assumption, by *Vasari*. In the chapel of the Bianco family is a picture by *Filippino Lippi*, (1480), representing the Virgin, accompanied by angels, appearing to St. Bernard, considered to be the artist's finest easel picture. In the first cloister is a fresco representing St. Benedict enjoining silence, much injured, by *Fra Angelico*. In the upper loggia is St. Benedict casting himself naked on thorns, by *Bronzino*.

The light and beautiful campanile of the Badia forms one of the principal ornaments of the views of Florence.

*Santa Felice*, (a little beyond the Piazza de' Pitti, at the corner of the Via Romana and the Via S. Agostino,) in which the vestiges of a very ancient Romanesque style are overlaid by recent stuccoes and adornments. It contains an altarpiece by *Salvator Rosa*, Christ and Peter walking on the sea. Christ, the Virgin, and Saints, *Dom. Ghirlandaio*: and at the high altar, a picture by *Fra Angelico*.

*Santa Maria Maddalena de' Pazzi*, near the Porto Pinti. The church, annexed to a subsisting convent, was begun by *Brunelleschi*, and completed by *Giuliano di San Gallo*. The cloister was also built by *San Gallo* (1479), of the Ionic order, copied from an ancient capital found in the ruins of Fiesole, and belonging appa-

rently to the later period of the empire. It has been spoilt by bricking up many of the intercolumniations. In the chapel, near the entrance, is an excellent specimen of *Poccetti's* skill, the Martyrdom of Saints Nereus and Achilles. The church has many paintings, of which the best are—St. Ignatius and St. Rocco, *Raffaellino del Garbo*; the Agony in the Garden, *Santi di Tito*. The high altar, containing the body of St. Mary Magdalen, is very splendid, though not in good taste. The chapel of the Mater Dolorosa being within the precincts of the monastery, it cannot be seen without the permission of the archbishop. It contains a well-preserved fresco of the Crucifixion, by *Perugino*, with the Madonna, the Magdalen, and Saints. The landscape is good; the blue of the sky, however, has been injudiciously restored.

#### PALACES, MUSEUMS, &c.

The *Piazza del Gran' Duca*, formerly the Piazza dei Signori, is the central spot of Florence for business and interest. On the E. side stands the vast *Palazzo Vecchio*, erected in 1298, as the residence of the Gonfaloniere and Priori, or superior magistracy of the Republic. After having been occupied by Walter de Brienne, it became, in 1540, the palace of Cosimo I., who in that year removed from the Palazzo in the Via Larga, where the Medici had hitherto lived as private citizens. He continued to reside here until 1550, when he removed to the Pitti Palace. Since that time the Palazzo Vecchio has been occupied by government offices.

As soon as the great revolution, in 1250, was effected, which placed the government in the power of the democracy (see *Santa Croce*), the citizens determined to erect a residence for the elective magistracy, the Gonfaloniere, and the eight Priori, who continued in office for the space of two months each. During this period, according to the singular maxims of government which then prevailed, they were not allowed to pass the threshold of their prison, in

which they were boarded, eating at a common mess or table, at the expense of the Republic, but with republican simplicity and parsimony. The present structure, however, was not raised till 1298, *Arnolfo* being the architect. It is imposing from its mass and enormous battlements, deep machicolations projecting over the walls, and the bold and lofty tower, bearing, not upon the walls of the structure, but upon the machicolations, so as almost to warrant the local proverb, that it is a tower built in the air. Beneath the machicolations are large escutcheons, with the bearings of the ancient republic, and of the *Sestieri*, or wards and quarters, into which the city was divided; and these arms were the banners under which the citizens went forth to war.\* This bell-tower was part of an earlier structure: *Arnolfo* was directed to include it in the new building, and accomplished this difficult task with singular skill. But the directions which he was compelled to obey have deprived his building of its intended and proper symmetry. A portion of the piazza had been occupied by the palaces of the *Uberti*, a family of the Ghibellines, which, when the owners were banished by the prevailing party, had been demolished, and the ground declared accursed, never to be built upon again. "Our palazzo must not stand upon that condemned ground," said the citizens. *Arnolfo* remonstrated, but in vain, and the palazzo was deprived of its symmetry. The building was

\* It may interest the visitor to know what were the heraldic bearings of Florence at different periods. The earliest shield of the city was red and white, with the half-moon of Fiesole quartered; next we find the white lily on a red field; in 1251 the present beautiful coat, a red lily (*giglio*) on a white field, was adopted; in 1292 the red cross upon a white field; the double shield, with *fleurs-de-lis en or* on a blue field, we find in 1313, during the rule of Robert, King of Naples, governing for the Emperor Henry VII. The Guelph party, on attaining power in 1251, adopted the red lily, and the Ghibellines the white, the latter quartered with the black eagle of the Emperor. The red eagle standing upon a dragon, with golden *fleurs-de-lis*, was used in 1265, when the Florentines joined Charles d'Anjou against the Emperor; and, upon the latter becoming Lord of Florence for 10 years, he added the blue shield with numerous golden *gigli*.

much altered by *Taddeo Gaddi*, who added the present battlements; and it sustained another great change under the Duke of Athens, who added the whole portion now employed as the Dogana, and in which strength was peculiarly consulted. These alterations were executed under the direction of *Andrea Pisano*, who settled at Florence when at work upon the gate of the baptistery. *Michelozzo*, too, enlarged and improved the interior in the time of Cosimo il Vecchio. Lastly, when the Duke Cosmo took possession, so many alterations (principally in the interior) were introduced by Vasari, that, as the latter says with some degree of exultation, *Arnolfo* would not have known his way about the building had he come back again.

The interior cortile is supported by massy columns, alternately circular and octagon, covered with rich arabesques and fine wreaths. On the walls are views, principally of German cities, executed upon the marriage of Ferdinand I. In the centre is a very beautiful though small fountain, with a Cupid by *Verocchio*.

Within, ascending a grand staircase by easy steps, you enter, on the first floor, the great saloon, which offers the principal object of curiosity. It is not, as the Florentines boast, one of the largest rooms in the world, being about 170 ft. in length by 75 in breadth, but its height, and the ponderous magnificence of the carved ceiling, rich in faded gilding and deep compartments filled with elaborate oil paintings, render it impressive. It is also connected with one of the most remarkable passages in Florentine history, having been erected by the directions of Savonarola (see *San Marco*, p. 480), for the meetings of the "Consiglio Popolare," when a transient but ineffectual attempt was made to restore the ancient liberties of the Commonwealth. *Leonardo da Vinci*, *Michael Angelo* (then very young), *Baccio di Agnolo*, and "*Il Cronaca*," were all consulted; but the construction was intrusted to the last-named artist, who exerted all his extraordinary skill to give perfection to the edifice. All the tribunes, the amphitheatre and seats,

and all the fittings-up designed by him for the accommodation of the popular assembly, have now disappeared; and the walls and ceiling are covered with the display of the triumphs of Cosmo I., by *Vasari*: those on the walls represent the conquest of Pisa, and the battle of Marciano, which gave Siena to the Florentine state. At the four corners are four other historical pictures; two by *Ligozzi*. One of these represents Boniface VIII. receiving, in 1300 (the year of the Jubilee), the congratulations of twelve ambassadors, who, though despatched from twelve different states, were all Florentines by birth. But, as amongst them appears Messer' Guiscardo Bastai, who represented His Sublimity the Khan of Tartary, it is probable that his Holiness did not require a very strict verification of their credentials. Of the two others, one is by *Cigoli*; the other by *Passignani*. The semi-heroic costume of some of these frescoes takes off the interest of truth; but those which represent the deeds of the Medici, and which are true in costume, are valuable. There is Cosmo accompanied by his dwarf, Tomaso Trafredi the hunchback, in armour, leading on the Florentines to the Siege of Siena by night; the soldiers pouring into the city in armour; and all lighted by the paper lanterns on the ends of poles now in use here, especially on feast-days, among the children. Many good statues are placed here, but they seem lost in the great space and dim light of the chamber:—*Michael Angelo*, a fine but unfinished allegorical group, Victory and Captivity.—*G. di Bologna*, also allegorical, Virtue overcoming Vice.—*Baccio Bandinelli*, Cosmo I., Duke Alessandro Giovanni de' Medici, of the "Bande nere," Clement VII., Charles V., and Adam and Eve.

The *Sala dell' Udienza*, painted by *Salviati*, is a noble apartment, in which the ceiling is more rich than that of the *Salone*.

The rooms above the *Salone* are worth seeing, on account of the faded remains which they contain of the magnificence of the Medici. These and some rooms adjoining the *Salone*, which latter are called the *Quartiere* of Leo X., were

painted by *Vasari* and his pupils. These paintings contain portraits of many celebrated Florentines from the time of Cosimo il Vecchio to that of Cosmo I. At the end of a long suite of rooms is a chapel dedicated to S. Bernardo, painted by *Ridolfo Ghirlandajo* with pleasing cherubs' heads on a gold ground and having a whole altar service of amber, little figures of saints, rosaries, vases, &c., some made of the clear, and some of the opaque amber, and beautifully wrought. In a room adjoining the chapel, hung with tarnished purple and gold fleurs-de-lys, with old tapestry, and many portraits, is the picture of the noted *Bianca Capello*, representing her as a stout, bold, jovial-looking woman of 40. The view from the upper window of the palace over the city and the adjoining country is magnificent.

The area adjoining the Palazzo and the neighbouring *Loggia de' Lanzi* are full of statues, among which the bronze equestrian figure of Cosmo I. is one of the finest works of *Giovanni di Bologna*. Cosmo was the actual founder of the Medicean dynasty of princes, under whose rule, during two centuries (1537-1737), liberty ceased to exist, and commerce, agriculture, industry and the fine arts declined.

Nearer to the Palazzo is the celebrated fountain of Neptune, by *Ammanato*. It is usually called (at least by the common people) the fountain of the giant; and certainly the God is of rather disproportionate magnitude. The horses of the car are exceedingly spirited. On the site of this fountain stood the *Ringhiera*, or tribune, from whence the orators of the Republic harangued the assembled people.

The David, by *Michael Angelo*, is on the l.-hand side of the doorway of the Palazzo Vecchio. "The powerful hand of the great sculptor is visible in it, and the grand air that is given to the figure by the turn and expression of the head and throat justly claims our admiration; but it is not one of *Michael Angelo's* finest works. It was executed under very unfavourable circumstances, Buonarrotti having been called upon to finish it when the block had already been worked upon by an inferior artist [Si-



mone da Fiesole], and considered to be spoiled.”—*Westmacott jun.* This will account for the rather attenuated figure, making the head appear too large. Another colossal group, of Hercules subduing Cacus, by *Baccio Bandinelli*, flanks the opposite side of the doorway of the palazzo. The latter is a fine group, but not, perhaps, equal to those which stand under the *Loggia de' Lanzi*.—Pre-eminent amongst these is the Perseus, by *Benvenuto Cellini*. The base on which it stands is adorned with small statues and sculptures in middle-relief, allusive to the story of Perseus, all by *Cellini*. Corresponding with this group is that of the Rape of the Sabines, in marble, by *Giovanni di Bologna*. “John de Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should give it; and it was agreed to call it the Rape of the Sabines; and this is the celebrated group which now stands before the old palace at Florence.”

—*Sir J. Reynolds*. The meaning is helped by a bas-relief of the Rape of the Sabines, inserted in the pedestal. Judith slaying Holofernes, in bronze, by *Donatello*, seems too small among the other statues near it, being only the size of life. The group is said to be emblematical of the deposition of Walter de Brienne, and to have been erected in that feeling by the people. Here are also six ancient colossal statues of females, said to represent Sabine priestesses; two lions, one by *Flaminio Vacca*, who has inscribed his name, and the other brought from the villa Medici at Rome, and believed to be of Greek sculpture; a Centaur by *Gio. di Bologna*, and a marble group representing Ajax dying, supported by a soldier. It is said to be of Greek workmanship, and was restored by *Salvetti*, a Florentine sculptor.

The *Loggia de' Lanzi*, erected by *Orgagna* in 1375, is a noble specimen of the transition style. It consists of three circular arches, supported by angular pillars approaching to the Corinthian, with a balustrade above. The amplitude and the fine proportions of

this building are such, that, when Michael Angelo was consulted by Cosmo I. upon the best mode of improving the piazza, he answered that the best ornament would be to continue the loggia all around. But the work having already cost 80,000 florins, the duke was discouraged by the expense. This loggia, erected by the Republic, was part of an intended design for the enlargement of the piazza, with porticoes, gallery, and mint. Cosmo I., after assuming the sovereign authority, raised, as well for state as for protection against the Florentines, a body of German or Swiss *Landsknechts*, or as the Italians call them *Lanzi*, under the command of Balthasar Fuggler, and who, having one of their guardhouses near the Loggia, gave it the name by which it is now known.

Opposite the Palazzo is a long, low, ancient building, now partly used as the post-office. It is called the *Tetto dei Pisani*, having been erected by the Pisan captives after their defeat in 1364. They were led into Florence in triumph, and treated with every circumstance of contumely and scorn. They were brought in carts, tied together, as we are told, in bundles, as if they were merchandise. When they entered the gates they were made to pay toll like beasts. Amidst the hootings of the Florentines, they were then brought to the Marzocco—a stone lion, emblematic of Florence, standing high upon the ringhiera—and compelled to kiss him—not upon his face; and lastly they were cast into prison, but brought out daily, as convicts, to work upon this building.

The two markets, the *Mercato Vecchio* and the *Mercato Nuovo*, stand in the very centre of the ancient *Primo Cerchio*. They exhibit close and narrow streets, provisions and goods of every kind, and a most brilliant display of flowers according to the season.

The Loggia of the *Mercato Nuovo* was built by Cosmo I. from the designs of *Tusso*. In front is a bronze copy of the famous Boar in the *Uffizi* gallery, cast by *Pietro Tacca*, forming a fountain. In the centre of the Loggia is a circle of coloured marbles, supposed to repre-

sent the wheel of the *Caroccio* upon which the standard of the Republic was formerly borne to war. Many of the shops in this part of the city have a very antique appearance. This building is the principal rendezvous of the dealers in straw-plait, hats, &c., on Fridays.

*Palazzo del Podestà*, or *Bargello*, at the corner of the Via del Palagio and Via dei Librai. This singular building was erected as the residence of the Podestà, the chief criminal magistrate of the Republic, and who, according to the statutes, was always to be a Guelph, and a stranger from some other state of Italy. The first qualification was intended by the Guelphs to prevent the opposite party from having any possible chance of justice: the second, to secure some chance of justice amongst themselves. The Palazzo was erected by *Lapo*, about the middle of the 13th century; the walls of the inner court are covered with the armorial bearings of the magistrates. On the side towards the Via dei Librai is inserted the standard measure of the Florentine *Braccio*. On this building rises a lofty tower, upon which was a painting representing the treacherous confederates of the Duke of Athens hanging with their heads downwards, their family arms being added to increase their disgrace; but of this scarcely a vestige can now be discerned. At a later period this palazzo was appropriated to the *Bargello*, or chief of the police. It is now used as a prison. The ancient apartments were richly adorned with frescoes, which, according to the too common custom of Florence, were whitewashed. One of these in the chapel, painted by *Giotto*, was described by Vasari as containing the portraits of Dante, Brunetto Latini, Corso Donati, and others of the great poet's contemporaries. It might have been thought that, in a city where Dante is honoured as the greatest of her children, such a portrait would have been preserved as a most precious relic; but no, the brush went over it all. The position of the paintings was well known, yet not the slightest attempt was made to recover them until 1840, when a subscription was raised by some foreigners,

Englishmen and Americans, for defraying the small expense of removing the whitewash; and, after repeated applications, the authorities gave their permission that the money should be so employed. The result has been, that the interior of the chapel has been cleared and cleaned out; the whitewash having been from  $\frac{3}{4}$  to  $1\frac{1}{2}$  inch thick. The portrait of Dante is a little damaged in one eye. In a room on the second floor is one of the best fresco works of *Ridolfo Ghirlandajo*.

The *Palazzo Riccardi* (Via Larga, No. 6038) loses some of its historical reminiscences in its present name. This stately residence was begun in 1430, by Cosmo de' Medici, from the designs of *Michelozzo*. It has lodged Charles VIII. of France, Leo X., and the Emperor Charles V. It continued in the possession of the family till 1659, when they sold it to the Marquis Gabriele Riccardi; but, towards the end of the last century it was bought by the Grand Duke, and is now employed as a species of Somerset House, partly for literary purposes, and partly for government offices. The building is a noble specimen of the Florentine style. In the windows of the upper stories Doric and Corinthian pillars are introduced as mullions. The windows of the ground floor are by *Michael Angelo*, and they are curious as being the first example of a window-sill supported by consoles; an invention of that great architect. In the interior court are eight bas-reliefs by *Donatello*, good, but less interesting than his works usually are, being portraits imitated from ancient gems and medals. Several antiques are deposited here; and two fine sarcophagi, having been used like those of Pisa for mediæval tombs, and formerly inserted in the walls of the baptistery. The great gallery is very splendid. The paintings are by *Luca Giordano* (1632-1705). The subjects are the Apotheosis of the Medici, and groups explained as allegorical of the vicissitudes of human life. The quantity of ultramarine employed was so great, that the assistant, who washed the painter's brushes, is said to have made a large sum by the operation.

The chapel has some beautiful and well-preserved frescoes by *Benozzo Gozzoli*: "They are as fresh and pure as when first painted (and Gozzoli died in 1478). The subjects are hunting-pieces, processions, angels kneeling, &c.; full of vernal beauty and poetry, feeling and simplicity, and yet of variety in treatment. The delicate purity and freshness of the colour show how well fresco may be adapted to the decoration of even small rooms: about its superiority for large there is no doubt."

—C. W. C. These frescoes contain several Florentine portraits; that of Gozzoli himself is fine: also the figure of the foreshortened ass, which Gozzoli introduced at Pisa, and of which he was so proud. Vasari especially mentions it there, but not here.

The *Biblioteca Riccardi*, formed by the family, and purchased by the state in 1812, is open to the public daily from nine till two, except on Sundays and festivals. It contains about 3600 manuscripts, and about 20,600 printed books; many copies of Dante; correspondence of Italian literati; and some valuable classics.

In this palace the once-famed *Accademia della Crusca* still assembles. It arose out of the *Accademia Fiorentina*, founded in 1540, in consequence of a feud amongst the members: its first meeting as an authorised assembly was in 1582. Their object was the cultivation and refinement of the Tuscan dialect. Their *conceit* was that their business should consist in the separation of the fine flour from the bran, or *crusca*, and all their devices are in accordance. A bouting machine is their heraldic coat, with the motto, "Il più bel fior ne coglie." The backs of their arm-chairs were in the shape of a winnowing shovel; the seats represented sacks; every member took a name allusive to the miller's calling, and received a grant of an estate, properly described by metes and bounds, in Arcadia. Their first object was the selection of such writers as might justly serve as standards of language: these they have designated as "*Testi di Lingua*," and from these authorities the *Dizionario della Crusca* was compiled. By Leo-

pold I. the *Accademia della Crusca* was united to the *Accademia Fiorentina*. It was again revived, on its original plan, in 1814.

*Casa dei Peruzzi* (Piazza dei Peruzzi). These buildings are interesting, not only as specimens of early domestic architecture, of which the outline, at least, is undefaced, but on account of the connection of the ancient possessors with England. The family, or firm of the Peruzzis, distinguished amongst the great merchants of Florence, had a branch or agency established in London, at least as early as the beginning of the reign of Edward I., and they continued in great credit till Edward III. To this monarch they advanced money to the amount of 135,000 marks, which, not being repaid, they became bankrupt. The other great Florentine houses, the Bardis and the Frescobaldis, the Barings and Rothschilds of their age, were involved in the same calamity. The Bardis and the Peruzzis still subsist, and are said still to hold some of the bonds given by Edward III. for the loans so made.

A lofty and not inelegant arch, the remains of the *Loggia de Peruzzi*, and which was used as a kind of private exchange, yet remains. It was painted by *Paolo Uccello*, who was commissioned to decorate the vaulting with representations of the four elements. Earth, he figured as a mole; Water, by a fish; Fire, by a salamander; and Air, by a camel. *Paolo* had heard that the *camelion* lived upon the pure element; but, not knowing exactly what kind of a beast a *camelion* was, he painted a *camel* with a wide gaping mouth, inhaling the wind. The arms of the *Peruzzi*, a shield *semée* of *pears*, are yet seen upon some of the adjoining walls. In the neighbourhood of the site of this palazzo stood the *Roman amphitheatre*: its form can be traced in the irregular oval space formed by the buildings covering the site.

*Palazzo Strozzi* in the *Via dei Legnaioli* was commenced in 1489, by *Benedetto da Majano*, and continued by *Simone del Pollajuolo*, nicknamed *Cronaca*, in consequence of the lengthy tales he had to tell about Rome



and its wonders. The decorations, of the Tuscan order, and the magnificent Corinthian cornice (which has only been completed on the side looking into the Piazza delle Cipolle), were added by Cronaca. This cornice, Vasari says, was taken exactly from an ancient design at Rome, the several parts being only enlarged by Cronaca in proportion to the size of this palace. About the time of its erection flourished *Nicolo Grasso*, called *Caparra*, an excellent worker in metal; and the cressets, "*Lumiere maravigliose*," as they are called by Vasari, which project from the angles, composed of a species of Gothic filigree, are curious and beautiful specimens of his work. The interior court is also by Cronaca: "it does not correspond with the exterior, but is extremely beautiful."—*Milizia*.

Filippo Strozzi, the founder of this building, boasted that it should excel all others in magnificence. There was a great rivalry between him and the Pitti family; and, as the story goes, Luca Pitti, when he built his palace (see *Palazzo Pitti*), boasted that it should be large enough to contain the palace of Strozzi within its cortile.

This palace contains some paintings, amongst which may be noticed — *Giotto*: his Portrait by himself. — *Alessandro Allori*: several very interesting specimens; a portrait of Filippo Strozzi the patriot; Ruggiero flying from the castle of Alcina; Hercules and Antæus. — *Baccio Bandinelli*: his own Portrait; and many others.

*Palazzo Bartolini* (Piazza S. Trinita, No. 1128), built by *Baccio d' Agnolo*, who "introduced a cornice copied from one formerly at Rome in the Colonna gardens, but now destroyed. Baccio had not the judgment of Cronaca: he applied to this small palace so large a cornice that it appeared like an immense hat on the head of a child. This was the first palace with windows ornamented by pediments, and columns to the doors, bearing an architrave, frieze, and cornice; a novelty which, like all others, was first blamed, and then passionately admired. All Florence ridiculed Baccio for this new style; not only personally, but with sonnets and

epigrams, reproaching him with building a chapel instead of a palace. Those who ridiculed the building did not understand the subject, nor the reason for placing pediments over the windows."—*Milizia*.

*Palazzo Rucellai*, in the Via della Vigna Nova, behind the Lung' Arno, and not far from the Ponte della Carraja. Built towards the middle of the 15th century, by *Leon B. Alberti*, it is one of his finest works, and has one of the most beautiful fronts amongst the Tuscan palaces in the elaborately decorated style of the period. There are some good Carlo Dolce's in this palace. In front stood the Loggia de Rucellai, now walled in, also by Alberti. These Loggie existed near many of the palaces in Florence, consisting of small squares surrounded by arcades, where people met for business or recreation, as they now do in the Loggia of Orgagna. In the same street, and opposite the Loggia dei Tornaquinci, is a house of some historical interest to Englishmen, as having been built by Robert Dudley Earl of Northumberland, during his residence at the court of Cosmo II. ; he is well known as an eminent engineer and as one of the projectors of the port of Leghorn: it was during his residence in Florence that he wrote his celebrated work the *Arcano di Mare*.

*Villa Torrigiani* (on the S. side of the Arno, in the Via del Campuccio) has one of the most extensive and agreeable private gardens of Florence, containing extensive conservatories. There are two villas in the gardens, which are now let to foreign families of distinction, and form the most agreeable residences within the walls. In the centre is a high tower, representing the armorial bearings of the family. In the Palace of the Marquis Carlo Torrigiani, in the Piazza dei Mozzi, is preserved a mask in terra-cotta, said to have been made from a cast taken from the face of Dante after death; and in the neighbouring Palazzo del Nero, belonging to the same family, are some good pictures; amongst which are an Entombment by *Titian*, painted in his 90th year; several Marriage-box

lids, painted by *Filippino Lippi*; a fine portrait of Alesso Alberti by *Paul Veronese*; and a good replica or copy of Raphael's Stafford Madonna, now in Lord Ellesmere's collection.

*Palazzo Gondi*, behind the Palazzo Vecchio, in the Piazza San Firenze, was built in 1481, by Giuliano di San Gallo; it has one of the finest and most characteristic fronts amongst the Florentine palaces.

*Palazzo Pandolfini*, now *Nencini* (Via S. Gallo, No. 5935). The façade is attributed to *Raphael*. In it almost all the requisites of street architecture are displayed.

*Palazzo Uguccioni* (Piazza del Granduca, No. 519), built in 1550. Its design has been successively attributed to Raphael, Michael Angelo, and Palladio: it is now occupied by Messrs. Fenzi and Hall, bankers. Over the door is a bust of Francesco I. by *Gio. di Bologna*.

*Palazzo Borghese*, a modern building, but a good specimen of street architecture, lately occupied by a Casino or club which is now broken up.

*Palazzo Corsini* (Lung' Arno, No. 4175), from the designs of *P. F. Silvani*, 1656, contains a collection of paintings; in one of the rooms are 10 pictures by *Carlo Dolce*, some of them remarkably good: one of these, a female head and bust entitled *Poesia*, is especially to be noticed. Among the other pictures are—*Michael Angelo*; a Last Judgment, the same as at Rome. *Guido Reni*: *Lucretia*, unfinished. *Salvator Rosa*: several fine landscapes. Some very indifferent pictures in the last two rooms are also put down to his name. *Vandyke*: a sketch of himself. The catalogue cannot be in the least degree relied on.

*Palazzo Capponi* (Via S. Sebastiano, No. 6303), of good architecture, built at the close of the 17th century, from the designs of *Carlo Fontana*. It contains a valuable library and collection of manuscripts, some pictures, and is the residence of the Marquis Gino Capponi, the worthy head of a family which has always held a conspicuous place in the history of Florence for its patriotism and public services.

*Casa Gherardesca* (in the Borgo Pinti), anciently belonging to the historian of Florence, Bartolomeo della Scala. The garden is pleasant. The family, acknowledged to be one of the, if not the, oldest in Italy, is of the stock of Count Ugolino, and a bas-relief in terracotta, attributed to *Michael Angelo*, in the cortile, represents his history. The house contains a few pictures.

*Palazzo Rinuccini* (Fondaccio di S. Spirito, No. 2011), built from the designs of *Cigoli*. The gallery of pictures, library, and valuable collection of MSS. formerly in this palace, have been dispersed. The portion of the latter, relating to Tuscan, history having been purchased by the Grand Duke, is now in his library at the Palazzo Pitti.

*Palazzo Mozzi*, beyond the Ponte alle Grazie, is an edifice of the 12th century; it contains some good pictures, arranged in 4 rooms. *Perugino*: a *Nativity*. *Titian*: *Venus and Satyrs*. *Michael Angelo*: a portion of a fresco. *Guercino*: *Dido*, and a *Venus with Satyrs*. *Fra Bartolommeo*: a *Madonna*. *Albano*: *Europa and Venus*. *Guido*: *Christ in the Garden*. *Andrea del Sarto*: a *Holy Family*. *Salvator Rosa*: landscapes; and several portraits by *Rubens*, *Vandyk*, *Titian*, *Leonardo da Vinci*, &c.

*Casa Guadagni* (Piazza di S. Spirito, No. 2086), also has a good collection of pictures, particularly some fine *Salvator Rosas*.

*Casa Albizzi* (Borgo degl' Albizzi) contains a fresco by *Pietro Perugino*, the Entombment; it is remarkable for the fineness of the colouring.

*Casa Altoviti*, in the same street, is remarkable for the portraits of 15 illustrious Florentines, sculptured in middle-relief on its exterior. They were executed at the latter end of the 16th century.

*Casa Buonarrotti* (Via Ghibellina, No. 7588). The house of Michael Angelo is one of the most interesting objects in Florence. The family still exists, and they have preserved the residence of their great kinsman inviolate. Not merely is the internal arrangement retained, but a great portion of the furniture continues to occupy its original

station. It is shown to visitors on Thursdays. The rooms open into each other, without any lateral communication; the first of the series is the saloon, where M. Angelo's statue, by *Antonio Novelli*, is placed between the windows. Opposite to it is one of the only three oil paintings which can be ascribed to him with any certainty,—a Holy Family. The Battle of Hercules with the Centaurs, in high-relief, though done by him in his youth, shows great power, as Visara remarks. On each side of the room are five paintings representing the most remarkable events of his life, by *Beliverti*, *Matteo Rosselli*, and *Jacopo da Empoli*; and, beneath them, a series of smaller compartments in *chiaro scuro*, of minor events of Michael Angelo's history. The ceiling, divided into 15 compartments, is covered with similar paintings. In the passage leading from the gallery are 2 Roman heads, and an arm with the muscles finely rendered, found in Michael Angelo's studio at Rome. The 2nd room contains paintings chiefly relative to the Buonarrotti family: there are several drawings hung round it, by Michael Angelo; one, a sketch for his great fresco of the Last Judgment. Opening off this apartment is a small cabinet hung round with memorials:—the sword which accompanied him in his journeys; 2 of his walking-sticks,  $3\frac{1}{2}$  ft. long, having crutch handles, and strong iron ferrules deeply denticulated to prevent the old man's falling on the slippery pavement of Florence. There is also in this snug little closet the table at which he was used to write, and in the drawers of it his slippers and other relics; around is ranged some good Raphael ware. The 3rd room is surrounded by old chesnut-wood cupboards, in which are preserved some of Michael Angelo's MSS., and other articles that belonged to him, such as oil-flasks, paint-cups, and his model, in wax, for the David only recently discovered; above are a series of portraits of celebrated Tuscans, arranged in groups according to their several callings. The 4th room contains the marble Madonna in low-relief, and in imitation of Donatello's style, by Michael Angelo,

with a copy in bronze, attributed to *Giovanni da Bologna*; an altar-piece, by *Pietro da Cortona*, several family portraits, and busts of the present owners of the palace. The 5th room, a small boudoir, contains the bust of Michael Angelo, by *Gio. da Bologna*; his portrait; 4 fine drawings, one of a Madonna and Child, another of Cleopatra, and 2 studies of male figures for some picture; off this boudoir, in a passage, are some specimens of Roman and Etruscan pottery found in his studio at Rome after his death.

*Casa Guicciardini*, near the Palazzo Pitti, was the residence of the celebrated historian. Nearly opposite to it is *Casa Macchiavelli*, No. 1754, Via Guicciardini, the house once inhabited by Macchiavelli: a tablet in the wall marks the fact, but the house has been so often altered that its original character is lost.

The *Casa di Dante* is in the Via Ricciarda, No. 683, behind the ch. of the Badia: although retaining no traces of antiquity, it has an interest as the place of Dante's birth: a marble tablet, over a high narrow door of antique form, marks the site.

The house of *Americo Vespucci* stood upon the site of the Ospedale di San Giovanni di Dio in the Borgo Ognisanti: an inscription preserves the memory of its site.

*Casa Targioni*, in the Via Ghibellina, contains the botanical and other collections of the justly celebrated naturalist Targioni, and afterwards inhabited by his scarcely less celebrated son. The collections of Micheli, formerly here, are now deposited in the Grand-ducal museum.

*Casa Martelli*, in the Via della Forca, contains some works of eminent artists. *Salvator Rosa*: The Conspiracy of Catiline, treated in the same manner as in the picture in the Pitti.—*Giulio Romano*: a picture of Witchcraft. There are also pictures by *Andrea del Sarto*, *Cigoli*, *Crist*, *Allori*, &c. *Donatello*: a youthful bust of St. John; a marble statue of St. John the Baptist; and one unfinished of David. Donatello was indebted to one of the Martelli family, a rich merchant, for his education.



*Palazzo Alberti*, near the Ponte della Grazie, belonged to the celebrated Leon Batista Alberti; it has been recently restored; and views, engraved upon marble tablets, are placed on the front to show how it stood in 1400, and at subsequent periods.

### THE UFFIZI GALLERY.

*Galleria Imperiale e Reale*.—Open to the public every day except Sundays and holidays, between 9 and 3.

This celebrated collection, as a whole perhaps the richest and most varied in the world, though less extensive than the Vatican and Louvre, in some of its departments, is deposited in the upper story of the *Uffizi*, a fine building erected by Cosmo I. for the public offices or tribunals, and which, besides these, contains the Magliabechian Library, and the Medicean Archives. "This is *Vasari's* best building."—*Milizia*. It was begun in 1560. The tribune was built by *Bernardo Buontalenti*, by order of *Francesco I.* The vestibules, the hall of Niobe, the rooms for the gems, bronzes, and Etruscan vases, were completed in their present form by *Zanobi del Rosso*, in the middle of the last century: those for the Etruscan Museum were added by the present Grand Duke, in 1853. The gallery, properly so called, is formed by an open portico now enclosed, which formed all the upper part of the *Uffizi*, and which was used by Cosmo I. and his successors as a passage from the *Palazzo Pitti* to the *Palazzo Vecchio* without descending into the streets. This corridor of communication, which opens into the western gallery, is *Vasari's* work, and was completed in five months. Where needful, it is carried over arches: and the roof of it may be seen from the windows of the *Uffizi*, winding downwards, and crossing the *Ponte Vecchio*, being lost amidst the buildings of the *Oltr' Arno*.

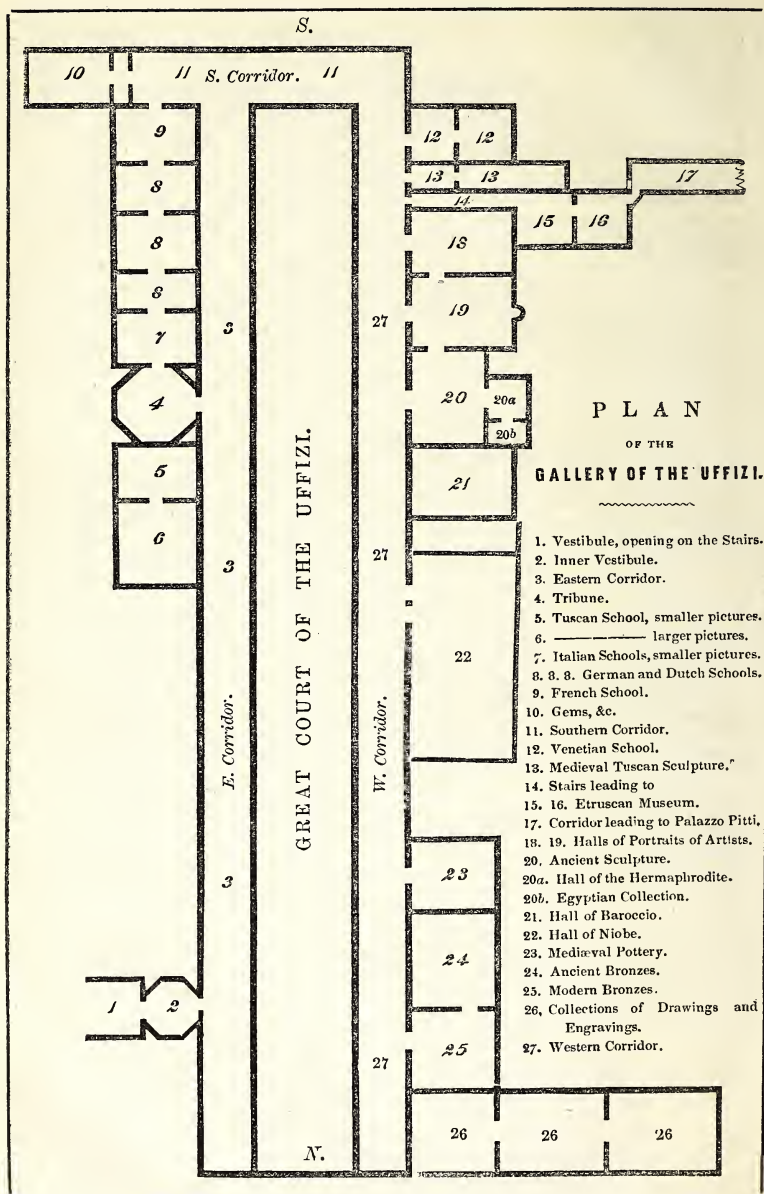
On the outside, at the end of the loggia, is a statue of Cosmo I., by *Giov. Bologna*. The niches have been recently filled with statues of celebrated Tuscans, executed by modern artists,

at the expense of a patriotic society. Amongst these may be mentioned—*Orgagna*, by *Bazzanti*; *Dante*, *Demi*; *Lorenzo* the Magnificent, *Grazzini*; *Leonardi*, *Pampaloni*; *Petrarch*, *Leoni*; *Benv. Cellini*, *Cambi*; *Giotto*, *Dupré*; *Michael Angelo*, *Santarelli*. There are also statues of *Donatello*, *Niccolo da Pisa*, *Boccaccio*, *Macchiavelli*, *Guicciardini*, *Amerigo Vespucci*, *Galileo*, *Guido Aretino*, *Leon Battista Alberti*, and others.

The original collections of the Medici family were dispersed at various periods; the collections of *Lorenzo* were sold in 1494, and lastly their palace was plundered after the assassination of *Alessandro*, in 1537. *Cosmo I.*, however, recovered much of what had belonged to his ancestors, and he was the founder of this museum, in which he was much assisted by the advice of *Vasari*. His successors rendered it what it now is. Most was done by *Ferdinand I.* and *Cosmo II.*

Ascending the stairs, you enter the *first Vestibule*. Here are placed the busts of the Medici family; three of which, viz. of *Ferdinand I.* (d. 1609), *Cosmo II.* (d. 1621), and *Ferdinand II.* (d. 1670), are in porphyry. It is said that the art of working in this material was rediscovered by *Cosmo I.* *Ferrucci*, the author of the statue on the column in the *Piazza Santa Trinità*, was the earliest modern who worked successfully in porphyry. Here are also a bronze statue of *Mars*, and a *Silenus* with an infant *Bacchus* in his arms, and some antique bas-reliefs of Roman sacrificial processions, probably from an ancient arch, inserted in the walls.

*Second Vestibule*.—The *Florentine Boar*, and two noble figures of wolf-dogs, seated, and full of animation. Several fine statues larger than life. One, called *Apollo Calispex*, is an example of the extent to which restorations have been carried in this collection; if these are deducted, the antique portion will be reduced to the trunk, part of the right thigh, and the stump of the right arm. *Adrian*, *Trajan*, *Augustus*, statues larger than life; all possessing merit, particularly the latter,



of which, however, the head is modern. Many busts of which the names are unknown. Two 4-sided votive columns, covered with interesting reliefs: that to the rt. is surmounted by a modern bust of Cybele; that to the l. by a head of Jupiter. The horse in this room was once supposed to belong to the group of Niobe.

*The Corridors.*—These are employed both as a picture and a sculpture gallery. The ceiling of the eastern gallery is painted with mythological subjects, arabesques. These were painted in 1581, and are attributed to *Pocetti*. In the southern and western corridors the subjects are taken from the biography and history of Florence: these were executed in 1655 by various artists. Twelve divisions of the ceiling of the W. corridor having been destroyed by fire in 1762, they were restored at that time. Each corridor is surmounted by a series of detached portraits, begun by Cosmo I., who employed *Cristoforo Papi* to copy the collection of Paolo Giovio; his successors continued it, and the series now numbers 533. It includes many portraits not easily found elsewhere; but they have little merit as works of art. Each of the following descriptions of the works of art contained in these corridors begins at the northern end of the eastern corridor, near the entrance, and proceeds from thence regularly round the corridors.

*Pictures.*—The paintings form an historical series, chiefly of the Tuscan schools. They are arranged chronologically, beginning at the N. end of the E. corridor. The greater part was collected by or under the directions of Vasari, who advised Cosmo I. to keep them together as illustrations of the history of art. The collection is especially worthy of notice as being the earliest formed for instruction. The following pictures are more particularly interesting, as showing the progress of early art:—a Virgin and Child, by *Rico de Candia*, in the mediæval Greek manner. *Cimabue*, Santa Cecilia, surrounded by minor paintings of different events of her life, 1240–1302. *Giotto* (1276–1336), Our Lord in

the Garden. *Simone and Lippo Memmi* (1333), an Annunciation. *Giottino* (1324–1356), an Entombment. *Simone Memmi*, the Annunciation, with 2 Saints, painted in 1333. *Orgagna*, a good Annunciation. *Pietro Laurati* (1340), Madonna and Child. *Lorenzo Ricci*, Saints Cosimo and Damiano (1418–1452). *Lorenzo Monaco* (1410) and *Angiolo Gaddi*, the offerings of the three kings. *Angelico da Fiesole*, (1387–1455,) the Virgin and Child in the centre, and Saints around; a tabernacle or altarpiece, with folding doors, which the custode will open if asked to do so. Around the Virgin and Child are painted angels on a gold ground, in exquisite style. On the doors of the Tabernacle are full-length figures of St. Mark, St. Peter, St. Paul, and St. John the Baptist. *Filippo Lippi*, a Virgin and Child supported by Angels, with 4 Saints. *Pollajuolo* (1426–1498), three Saints. *Luca Signorelli* (1440, 1521), the Infant Jesus, the Virgin, and St. Joseph. *Boticelli*, an infant Jesus, and Virgin crowned by Angels, a circular picture, shows a great advance in grandeur and beauty of style. *D. Ghirlandaio*, the Adoration of the Magi; dated 1487. “In this picture, and in another at the Academy, he exhibits the same feeling precisely as in his frescoes, but these pictures are wrought more carefully. In this one the colour of his draperies is extremely rich, but his flesh imperfect, and his keeping completely out.”—*T. P.*—*Pietro di Cosimo*, 2 pictures of the fable of Andromeda: in one the painter has had in view the fossil *Deinotherium*, or some like monster, in his representation of the Dragon.

*Busts.*—The series of busts of Roman emperors is unrivalled, except in the Capitoline Museum at Rome, extending from Cæsar to Constantine. The following are deserving of notice:—*J. Cæsar*, 2 busts in marble and one in bronze. *Augustus* and *Julia* his daughter. *Marcus Agrippa*. The last two are remarkably fine, the tip of the nose being alone restored. *Caligula*, characteristic. Busts of Agrippa and of this Emperor are very rare. *Nero*, as a child and as a man; one in black marble. *Otho*, considered by Winkelman as the finest of



this Emperor; having also, like that of Caligula, the merit of scarcity: the nose is restored. *Vitellius*, evidently a likeness, big and burly. *Julia*, the daughter of *Titus*: a finely executed and well-preserved bust. *Vespasian*. *Titus*. *Nerva*. *Trajan*, three busts, one colossal. *Plotina*, the wife of *Trajan*, finely executed and very rare. *Adrian*, of fine workmanship. *Ælius Verus*, whom *Adrian* adopted as his successor. *Marcus Aurelius*, four busts, representing him at different periods of his life. *Faustina* the elder, the wife of *Antoninus Pius*; two busts. Two busts of children, one of which is *Annius Verus*, son of *Marcus Aurelius*. *Lucius Verus*, the son of *Ælius*. *Commodus*, three busts. *Septimius Severus*, two busts, both fine. *Caracalla*, evidently an unflattering likeness, of excellent workmanship. *Geta*, three busts. *Claudius Albinus*, the competitor of *Severus* for the empire, in alabaster. *Alexander Severus*, two busts, very rare. *Maximin*, characteristic of the bold barbarian. The elder *Gordian*. *Philip*. *Constantine*; the workmanship shows many symptoms of the decline of art. "None of these heads," observes Forsyth, "are absolutely entire: most of their noses and ears have been mutilated; indeed, such defects were common even in ancient galleries:—

' Et Curios jam dimidiis, humeroque minorem  
Corvinum, et Galbam auriculis nasoque carentem.'

JUVENAL.

An imperial nose may, however, be always authentically restored, as it appears on coins in profile."

*Statues*.—The best statues of the eastern corridor are,—a young *Athlete*, holding a vase. *Urania*—at least so called, for the emblems, the globe and compasses which she holds, are modern additions or restorations. The drapery is fine.—A *Vestal* bearing the name of *Lucilla*.—*Apollo*, with a serpent by his side: the portions which are antique are fine. In the southern corridor are,—a *Cupid*, a *Bacchante*, and *Venus Anadyomene*. In the western corridor are two statues of *Marsyas*, one rather deficient in expression, restored

by Donatello, the other of a reddish marble restored by Verocchio. Just beyond these statues a small door, the second on the left, opens into a narrow corridor containing some fine

*Sculptures of the mediæval Tuscan School*, of the 14th and 15th centuries.—Here are preserved some extremely interesting specimens of art of this period; they are arranged in 2 divisions—in the first, by *Benedetto da Rovezzano*, are bas-reliefs which belonged to the shrine of San Giovanni Gualberto, representing events in the life of the saint. They were unfortunately sadly mutilated by some foreign soldiers in 1530, who were quartered in the monastery of St. Salvi, where these sculptures then were.—"A long group of figures by Andrea del Verrocchio, representing the death of a lady of the Tornabuoni family, in childbirth, is excellent for nature and pathos in the different characters, though nobleness of expression may sometimes be sacrificed to truth."—*H. H.* In the second part of this corridor, *Luca della Robbia*, a series of ten bassi-rilievi in marble, intended, according to Cicognara, for the organ gallery of the Duomo of Florence, "deserve particular attention for their composition and the expression. They represent a choir, or groups of singers.—They are extremely valuable, as their author scarcely executed any other works in marble. One of these bas-reliefs, representing two children dancing to music, is particularly true to nature and beautiful."—*J. B. P.* It is said that these rilievi were executed in competition with Donatello, whose rival performance is immediately above them. *Donatello*, a series of basso-rilievi, executed for the same purpose and place; they represent groups of children singing and dancing to music. The composition is most skilful, but, having been intended to be seen from a distance, they are now badly placed, and appear roughly executed: the background is studded with circles of gold leaf, which at this distance has a bad effect. These two works of *Robbia* and *Donatello* were never put up, but were lost sight of till lately in the Opera del Duomo. *Michael Angelo*, a holy family,

an unfinished circular bas-relief; *Ant. Rosellini*, bas-relief, the Virgin praying before the infant Christ; *Donatello*, small bust of St. John the Baptist, in grey marble; *Benedetto da Majano*, bust of Pietro Mellini; remarkable bust, said to be of Machiavelli (1495), but very doubtful; sculptor unknown. *Rovezzano*, a beautiful little statue of St. John. *Matteo Civitale*, a beautiful bas-relief of Faith, signed O. M. C. L.,—Opus M. Civitalis Luchensis. The works of this eminent sculptor are seldom met with out of his native town, Lucca. *Jacopo della Quercia*, a bas-relief of 4 children supporting wreaths of flowers. This beautiful piece of sculpture formed a part of the sepulchral monument of Ilaria Guinigi, in the N. transept of the cathedral at Lucca. (See p. 390.) *Luca della Robbia*, two small unfinished bas-reliefs of the release of St. Peter from prison by the Angel, and of his Crucifixion.

Returning to the great corridor, observe the following statues: *Hygeia*, drapery good; *Discobolus*, supposed to be a copy of that of Myron; *Minerva*, in the style of the Æginetan school; one of the two statues of *Æsculapius*. *Marcus Aurelius*, in the best style of Roman sculpture.—*Melpomene* or *Clio*. At the N. end of the western corridor are collected together several fine specimens of Florentine sculpture of the 15th and 16th centuries. The Bacchus and Faun of *Michael Angelo*, of which the following story is told by Wright, a very intelligent traveller, who visited Florence somewhat more than a century ago. “When Michael Angelo’s reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, but by comparing his works with the antique, endeavouring to show how far he fell short of the ancients; he took a resolution of putting the skill of his judges to the test, and made this Bacchus and Faun. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper op-

portunity workmen were ordered to dig, as for other purposes, in another part of the ground, and to carry on their work so that they must of course come to the place where the statue was hid. They did so, and found it; and, by direction, talked of it in such a manner as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and when they had cleared the earth from it, they found a fine group of a Bacchus and Faun, all entire, except one hand, which was wanting to the Bacchus. They judged it straight to be antique, and a fine antique too. The discovery was soon noised about, and among the rest that flocked to see it, Michael Angelo came himself; he was not so loud in his praises of it as the rest were. It was a ‘bella cosa,’ a good, pretty thing. ‘Well,’ says one of them, ‘you can make as good a one, no doubt.’ He played with them a while, and at last asked them, ‘What will you say if I made this?’ It may be easily imagined how the question was received. He then only desired their patience while he stepped home, as he did, and brought with him the hand he had broken off, which, upon application, was found to tally exactly with the arm. It was broken off in the small part of the arm, just above the wrist, where the seam is very visible.”—A figure, called Apollo, by *Michael Angelo*, little more than a sketch in marble, but very spirited. Bacchus by *Sansovino*, highly praised by Vasari; St. John the Baptist, when young, by *Benedetto da Majano*.—David as the Conqueror of Goliath, by *Donatello*. The same subject is repeated by him in a finer bronze statue. St. John the Baptist, wasted by fasting, is also by him, and one of his finest works. At the end of the corridor is *Bandinelli*’s fine copy of the Laocoon. It was executed by order of Leo X. as a present to Francis I.; but when it was finished Clement VII. liked it so much that he kept it. At a short distance in front of this is an antique figure in touchstone of Morpheus, represented as a boy asleep with a bundle of poppy in his hand;

very expressive of perfect repose. A dying Adonis, by *Michael Angelo*.

*Sarcophagi*.—On the 14 sarcophagi which are placed in the corridors may be seen various bas-reliefs, of which the subjects are taken from the heathen mythology. The last one is Christian, and has on it the history of Jonas: the workmanship is very coarse. At the N. end of the eastern corridor, one, having in front the fall of Phaëton, offers on the opposite side a curious representation in lower-relief of a chariot-race in the circus, showing the position of the *Meta*; the existence of an obelisk in the centre would seem to indicate the Circus Maximus at Rome. Each chariot is drawn by four horses; the names of the charioteers are beneath each chariot. This relief appears of a different period from the finer portion on the front and sides of the urn.

Near the middle of the first corridor, or eastern arm of the gallery, a door opens into

*The Tribune*.—This sumptuous apartment, completed by Cosmo II. in 1610, was originally built by Francesco I. as a cabinet of miscellaneous curiosities. Amongst other objects, his curious collection of astronomical instruments was here deposited; and an aperture (now closed) in the cupola admitted the rays of the sun upon a meridian line in the pavement. Here was also his rich collection of medals and gems. The cupola is beautifully incrustated or inlaid with mother-of-pearl; the pavement is of rich marble. Here are assembled some of the most valuable works of the gallery; but as this room was not, when built, intended for their reception, it is not well adapted for the pictures. "The five works of sculpture which are collected together in the Tribune are sufficient in themselves to confer a reputation on any museum of art. The first which attracts attention is the far-famed marble statue, universally known as the *Venus de' Medici*. It is an example of perfect art in its class. It is worthy of remark that the ancients seem to have made a distinction between mere passion and the refined affections which were supposed to be

presided over by the goddess of Beauty and Grace; and in their sculpture marked the difference by the character of personation in the celestial and the terrestrial Venus. The Venus de' Medici may be considered an example of sculpture when the art had, in a great degree, departed from its highest aim, that of addressing the sentiment by means of tranquil expression and simple grandeur of form, and had entered on the comparatively easy task of fascinating the senses by the display of the soft and beautiful models offered by a less idealised nature. It is thought that the female figure was never represented entirely undraped till the age of Praxiteles. In the exquisite work now under consideration the spectator is captivated by the unveiled beauties of the figure, by the graceful turn of the head, the tender, smiling, and the rich flowing harmony of lines in the *torso*, and the lower extremities. The countenance of the Medicean Venus is amongst its highest excellences, and gives an elevated character to the whole figure. The expression is not tender or smiling; the mouth, indeed, retains its unrivalled sweetness, and the forehead has even a grave air. She is evidently solicitous to discover whether she is observed. Yet the look does not indicate the timid modesty of a young girl, but the dignified anxiety of a noble married lady in such circumstances. Combining this with the position of the arms, it is impossible to conceive more feminine purity than the statue displays: it may be called its motive.—The Venus Anadyomena, in the southern corridor of the gallery (p. 502), displays the same sentiment, but with a more timid, virginal expression: it seems as if, in case of any one appearing, one would crouch screaming on the ground; the other, bid the intruder go about his business."—H. H. This statue was much broken when found, but the parts have been well adjusted. The feet are particularly beautiful. The only restorations are the arms and hands; they are by Bernini, and do not correspond in character with the rest of the figure. The height of the figure itself is



4 ft. 11 $\frac{4}{10}$  in. Eng. measure ; if the figure stood erect it would be about 5 ft. 2 in.

There is some uncertainty whether the Venus was found in Hadrian's villa at Tivoli, or at Rome, in the portico of Octavia, of which some noble remains exist, close to the church of S. Angelo in Pescaria.

"*The Apollino*, like the Venus de' Medici, is of the school of beautiful and tender form. Its character is that known by artists as the Androgynous; a combination, or mixture, as it were, of the female with the youthful male figure. This statue is justly considered one of the most valuable monuments that have reached us. It exhibits very high qualities of art. The balance of the composition is skilful, the attitude is easy, and there is a graceful and harmonious flow of lines from almost every point of view. The individual parts, especially in the body, or *torso*, offer excellent examples of this class of ideal form. The height of the figure itself is 4 ft. 6 in. Eng. measure. This statue was broken into several pieces a few years since by the picture of Charles V., by Vandyke, falling upon it: it has been carefully restored by Bartolini.

"*The Dancing Faun* displays the great skill of the artists of antiquity in the adaptation of form to a required purpose. The ideal of this class of poetical subjects requiring no preponderance of the elements of mere physical strength, while at the same time it was important to avoid the appearance of refinement, the muscles are less developed than is usual in the adult male figure, and are of a firm and knotty character. There is also an appearance given of elasticity, and capability of agile action. The general harmony (or 'keeping' as it is technically called) is well sustained throughout this admirable work, and the whole figure appears in motion, from the finger down to the foot which presses the *scabellum*. The portions of the statue which are restored are carried out in the true spirit of the original work. The modern additions are from the chisel of Michael Angelo.

"*The Lottatori*.—The group of the

Wrestlers, or, more correctly, of the Pancratiasts, is a remarkable example of intricate and yet compact composition, of which there is no similar ancient specimen remaining. It is a work abounding with energy and expression, while, at the same time, it has the praise of being free from undue exaggeration. It exhibits also very highly technical qualities ; in the anatomical correctness in the details, propriety and choice of form, and most skilful execution. The sculptor has shown, in this most difficult subject, his perfect mastery over his materials. One of the heads is antique, but some doubt has been felt respecting the other, that of the upper figure. If it is ancient it is believed to have been retouched.

"*L'Arrotino*, or the slave whetting his knife, has given rise to much discussion and speculation as to its subject ; some considering it simply as it is here designated, while others are disposed to associate it with various well-known histories ; the conspiracy of the sons of Brutus ; that of Catiline ; or with the fable of the flaying of Marsyas. These, however, are questions which have little or nothing to do with its consideration as a work of art. In this respect its merits are of a very high order. It obviously represents a figure whose attention is suddenly arrested and withdrawn from his immediate occupation, and the attitude is simple and perfectly true to nature. The head especially is treated in a most masterly manner ; and the earnestness manifested in the countenance assuredly entitles this statue to rank amongst the most valuable ancient works of expression."

—*R. Westmacott jun., A.R.A.*

The choicest paintings of the collection are deposited in the Tribune.

*Michael Angelo*.—The Virgin presenting the Infant to St. Joseph (a circular painting). This is one of the three recognised easel pictures of this master, and as such most highly valued by his contemporaries. It is particularly described by Vasari.

*Raphael*.—A Portrait, a Florentine lady, name unknown, called Maddalena Doni before the real portrait of that lady, now in the Pitti Gallery, was

discovered. There is great beauty in this early and delicately painted picture, and quite a Dutch attention to the minutest details of dress, &c.—A Holy Family, commonly called *La Madonna del Cardellino* (Goldfinch), beautiful in composition, and sweet in expression. This picture was painted in Florence by *Raphael* for his friend Lorenzo Nasi, whose house being destroyed by the landslide of the Monte S. Giorgio, the picture was buried in the ruins, but was recovered and carefully joined.—*La Fornarina*, a Female Portrait which bears the date of 1512. The colouring is remarkably warm, and, as it rather differs from *Raphael's* usual tone, some connoisseurs have attributed it to *Sebastian del Piombo*, or *Giorgione*, but without the slightest foundation. There is much doubt as to whom it represents, but the best opinion seems to be that it is the portrait of one of *Raphael's* favourites.—*Pope Julius II.* A very fine head; the picture most carefully painted, the colouring rich and deep. It is a repetition of that in the Pitti palace: at Florence no one doubts but that *both* are originals.—*St. John* preaching in the Desert. The authenticity of this picture, of which there are many repetitions, has been unnecessarily doubted; but its beauty, as well as the circumstance of its being painted on canvas, while the others are, or were, on wood, prove this to be the celebrated *San Giovanni* which *Raphael* painted for Cardinal Colonna, and which he gave as a fee to his physician, *Messer Jacopo*, who had cured him of a dangerous illness. It has been in the gallery of the Medici since 1589.—By the side of these pictures hangs a Holy Family, a pleasing picture called a *Raphael*, but which, according to *Passavant*, is by some other artist, perhaps by *Franciabigio*. The great majority of judges consider it a real *Raphael*.

*Titian*.—The Venus, so called, but supposed by some to be the portrait of a mistress of one of the Dukes of Urbino. In her rt. hand are flowers, at her feet a little dog. A second Venus, considered as inferior

to the first.—Portrait of Monsignore Beccadelli; a fine, simple, expressive portrait, wearing a square trencher cap on his head, and holding in his hand a Brief of Pope Julius III. Beccadelli was Archbishop of Pisa, and tutor to the young Cardinal Ferdinand de' Medici. When Beccadelli was nuncio at Venice, and *Titian* painted this portrait, he was in his 75th year.

*Paul Veronese*.—Holy Family, with St. John and St. Catherine.

*Annibal Caracci*.—A Bacchante, Pan, and Cupid: one of his best works.

*Ribera*, called *Spagnoletto*.—St. Jerome.

*Guercino*.—A Sibyl, noble in expression and action.—Endymion Sleeping.

*Fra' Bartolommeo*.—Two noble figures of the Prophets Isaiah and Job; the latter holds a scroll, with *Ipsa erit Salvator meus*.

*Daniele da Volterra*.—The Massacre of the Innocents; full of figures finely drawn.

*Andrea del Sarto*.—Madonna and Child, between St. John the Evangelist and St. Francis, called *la Madonna di San Francesco*. A very grand picture. The Virgin, in the simple and beautiful character of the head and dress like the Madonna del Sacco. This is considered of the finest of the many fine works of this master at Florence, whose merits can only be appreciated in his native city. It bears the painter's name, and the date 1517.

*Albert Dürer*.—Adoration of the Magi; the heads in a grand style.

*Andrea Mantegna*.—Three pictures: the Circumcision, the Adoration of the Kings, the Resurrection. The figures small, and finely and carefully finished.

*Pietro Perugino*.—The Virgin and Child, between St. John the Baptist and St. Sebastian; a simple and beautiful composition and fine expression.

*B. Luini*.—Herodias receiving the Head of St. John. Careful and delicate in execution, and much like *Leonardo da Vinci*.

*Correggio*.—The Virgin kneeling in adoration before the Infant, who is sleeping on a portion of her drapery. Given by the Duke of Mantua to Cosmo II. in 1617.—The Virgin and

Child in Egypt, painted by *Correggio* at the age of 20; Head of St. John the Baptist in the charger; Head of a Child, larger than life, and painted on paper. "There are four pictures attributed to *Correggio*; I can give credit to three, though they are not of his best; but the fourth—a head of a youth—I doubt. The best is of the Virgin adoring her child laid down before her."—*Prof. Phillips, R.A.*

*Parmigiano*.—Holy Family, with Mary Magdalen, and the prophet Zacharias.

*Guido*.—A Virgin in Contemplation, half length, and seemingly studied from the statue of Niobe.

*Domenichino*.—A fine portrait of Cardinal Agucchia.

*Vandyke*.—Two fine portraits, one of Charles V. on horseback, armed; over his head an eagle holds a crown of laurel; the other, a figure dressed in black, with an expressive countenance, is called Jean de Montfort.—*Barocci*: Portrait of Francis I. Duke of Urbino.—*Giulio Romano*: Virgin and Child.—*Rubens*: Hercules between Vice and Virtue, personified by Venus and Minerva.—*Luca Cranach*: two pictures of Adam and Eve.

In two rooms on the N. side of the Tribune are placed works of the Tuscan school. In the smaller of the two, which is entered from the Tribune, the pictures most deserving of notice are the following:

1st Room.—*L. da Vinci*. A portrait, at one time called that of Raffaele—Medusa's head. "Nothing struck me more than a Medusa's head by L. da Vinci. It appears just severed from the body and cast on the damp pavement of a cavern: a deadly paleness covers the countenance, and the mouth exhales a pestilential vapour; the snakes, which fill almost the whole picture, beginning to untwist their folds; one or two seemed already crept away, and crawling up the rock, in company with toads and other venomous reptiles."—*Beckford*.—*Fra Angelico*: Four pictures:—The Birth of John the Baptist; Coronation of the Virgin; Marriage of the Virgin; Death of the Virgin: interesting pictures full of figures. In the last

the corpse of the Virgin is seen extended on a bier: above the body is a glorified figure of our Lord blessing the corpse, and holding a small figure, allegorically representing the soul of the Virgin, in his arms. The Coronation of the Virgin is one of the very elaborately finished paintings of *Fra Angelico*: the Virgin and Saviour are surrounded by numerous Saints and Angels, each rendered, on a gold ground, with all the care of the most minute miniaturist.—*Ridolfo Ghirlandajo*: Adoration of the Magi.—*Cristof. Allori*: The Saviour sleeping on the cross; a fine copy of the recumbent Magdalen at Dresden.—*Masaccio*: An old Man, painted with great truth.—*Botticelli*: Calumny, an allegory as described by Lucian; and the Adoration of the Magi.—*Bronzino*: An allegory of Happiness; Portrait of Bianca Capello, mistress and wife of Francis I., a delicate and almost fascinating countenance, but also exhibiting somewhat of the embonpoint described by Montaigne. In the background is an allegorical group, which is called the "Dream of Human Life," and is a duplicate of the so-called Michael Angelo in the National Gallery in London.—*Cigoli*: St. Francis with the stigmata.—*Carlo Dolci*: St. Lucia, in a red mantle, with a wound in her neck.

In the second and larger room are the following pictures:—

*Jacopo da Empoli*.—"The most perfect colourist of the Florentine school, and the picture by him here is one of his best. The subject is St. Ives reading the petitions of widows and orphans."—*T.P.*

*Ridolfo Ghirlandajo*.—San Zanobio raising a dead child; excellent in each figure, in the grouping, and in the fulness with which the story is told.—Its companion is the Translation of the Body of the Saint, which gave rise to the miracle commemorated by the column near the cathedral. "These two pictures have great variety of action and power of expression, with an increased breadth, and aim at tone and colour quite Venetian, and produced in the same manner. It is, however, overdone; blackness usurps the



place of shade, contrasts of red and green, in different tones of light, forbid harmony. What he did, however, was a great advance in the art, though not in the best direction. He appears to have sought, and in a measure obtained, what few Florentines before him had thought of,—*chiar'-oscuro*.”—*T. P.*

*Mariotto Albertinelli*.—The Visitation of St. Elizabeth. The two noble figures of the Virgin and St. Elizabeth approach, in style, to Fra' Bartolommeo, with whom Albertinelli was in early life a fellow-student and a friend. “I have seen several pictures by Albertinelli, but not upon a scale to compare with this in any respect. It partakes largely of the colour of the best time as well as form, if we except the error, common to the school, of making colour stronger in the shade than in the light. It is exceedingly fraught with feeling; the Virgin is the personification of delicacy, modesty, and self-possession in a female of fine and elegant form in figure and drapery.

There is below it one of those painted steps of the altar, exhibiting small pictures of the Annunciation, the Nativity, the Child lying on the ground, Joseph and Mary praying beside it, and the Presentation, all full of the same feeling and richness of colour.”—*T. P.*

*Andrea del Sarto*.—St. James and two Children in the dress of Penitents.—His own portrait.

*Pontormo*.—Cosimo il Vecchio, Pater Patriæ. In the “*abito civile*” of a noble Florentine citizen, with a red velvet vestment and berretta. Before him is a laurel branching into two stems, one of which is cut down, whilst the other is flourishing; alluding probably to the fate of his two grandsons, Giuliano and Lorenzo.—Joseph presenting his father to Pharaoh, and Joseph carried to prison accused by Potiphar. A long picture, containing many pleasing groups.

*Vasari*.—Lorenzo de' Medici. Vasari made up the portrait, not merely in countenance, but in costume, from the best contemporary paintings and drawings which he could find. About the figure are many allegorical accessories,

of which it might have been difficult to guess the meaning, had not the interpretation been furnished by the artist himself. Lorenzo leans his hand upon a species of pilaster, against which is a very grotesque head, representing (as Vasari informs us) Falsehood biting her own tongue. Another pilaster, with a head thrown quite backwards, and a vase standing upon the forehead thereof, still more perplexingly signifies Vice conquered by Virtue. An antique lamp burning denotes the illumination which Lorenzo's successors received from his virtues.—Alessandro de' Medici, the first Duke of Florence, is equally full of recondite meanings. Of these it may be sufficient to notice that his seat has three legs, as a perfect number, each leg being composed of three *terms*, whose arms are amputated, to represent that the people have neither arms nor legs. In the centre will be discerned a head, with bands issuing from its mouth, to show how the Republic was bridled by the strong castle erected by the Medici (see *Fortezza da Basso*); and the red drapery cast upon the seat indicates the shedding of the blood of those who were opposed to them. The swarthy complexion, thick lips, and black crisped hair, testify the negro blood of Alessandro's mother, a slave.

*Bronzino*.—Eleanor of Toledo, wife of Cosmo I., with her son Ferdinand I. at her side. There is another picture of her, by the same artist, in the first or small room.—The Descent of our Saviour into Hades; considered the *chef-d'œuvre* of Bronzino. It was brought into the gallery by the late Grand Duke Ferdinand III. from the church of Santa Croce.—By the same hand are two Portraits of Children, the Princess Mary and the Prince Garzia, son and daughter of Cosmo I.: they are full of life and intelligence.

*Fra' Bartolommeo*.—The Virgin and Child, on a Throne, surrounded by several Saints and Protectors of the city of Florence. In front is Sta. Reparata, with a palm-branch. One of the noblest designs of this great artist. This picture, intended for the hall of the council in the Palazzo Vecchio, re-

mained in outline or cartoon only at the artist's death.

*Leonardo da Vinci*.—The Adoration of the Magi, a mere sketch, very interesting, as showing the commencement of this artist's pictures. "The board was carefully prepared with a white gesso ground, on which the design was freely drawn. It was then passed over with dark colours, thus acquiring a deep tone at the commencement. Some of the heads are made out with great character, but not proceeded far with. Some trees in the background are drawn as if they were never to be touched again."—*T. P.*

*Cigoli*: The Martyrdom of St. Stephen.—*Gianantonio Razzi*, sometimes called *Il Sodoma*: Martyrdom of St. Sebastian; a finely drawn and expressive figure.—*Filippino Lippi*: Adoration of the Magi, a large and fine composition of this master:—*Pontormo*: His portrait; and an oblong picture representing the building of an octagonal temple, with several groups of figures, and an Indian rhinoceros.—*Beliverti*: Joseph and Potiphar's Wife.—*Il Volterrano*: Portrait of Fra. Paolo Sarpi.—*Artemisea Lomi Gentileschi*: Judith slaying Holofernes—a horrid picture for a female to have painted.

In a room which opens out of the S. side of the Tribune, and opposite to the Tuscan school, are some smaller works of the other Italian schools, amongst which the following may be noticed:—

*Albano*.—Venus reclining, surrounded by Cupids, some shooting at a heart suspended from a tree as a target, others making arrows; Rape of Europa; St. Peter delivered by the Angel out of Prison.—*Salvator Rosa*: A sea-piece with rocky foreground; a fine landscape with a foreground of rocks, round which a river flows.—*Cignani*: The Virgin with the infant Jesus giving her a rosary.—*Guercino*: Landscape with men and women singing.—*Dosso Dossi*: Massacre of the Innocents.—*Solimene*: Diana bathing, Calisto discovered.—*Garofolo*: Annunciation.—*Andrea Mantegna*: Virgin and Child, seated near a quarry.—*Titian*: Christ in the house of the Pharisee.—*Antonello da Messina*: curious portrait.—*Caravaggio*: the

Head of Medusa.—*Mazzolino da Ferrara*: the Circumcision.—*Pietro della Francesca*: two very interesting portraits of Federigo di Montefeltro, Duke d' Urbino, and of Battista Sforza his wife.—*Domenichino*: St. John, preaching.—*Luca Giordano*, Dejanira.

Between the room last described and the S. end of the E. corridor, are 4 rooms which contain the pictures of the French, Flemish, German, and Dutch, schools. They are usually entered by a door which opens out of the southern or short corridor, and therefore at this point the following enumeration of the principal pictures begins. These schools are, however, by no means well represented here. On the rt. and l. of the door are two portraits by *Fabre*, which are interesting: Alfieri, and the Countess of Albany: at the back of the latter are pasted Alfieri's autograph verses descriptive of himself, signed "V. Alfieri scampato, oggi ha du' anni dai Gallici Carnefici Francesi, Firenze, 18 Agosto, 1794." There is also an autograph copy of verses, behind that of the Countess of Albany.—*Nic. Poussin*: Theseus finding his father's sword; Venus and Adonis on Mount Ida.—*Largilliere*: Portrait of Rousseau.—*Philip de Champaigne*: Portrait of a man dressed in black, and the Calling of St. Peter.—*Bourdon*: Repose in Egypt.—*G. Poussin*: Dark landscape with two figures, one fishing.—*Gagneraux*: Lion-hunt; Charge of Cavalry.—*Borgognone*: Two battle-pieces. *Mignard*: Madame de Sévigné and her daughter Madame de Grignan.

*German and Dutch Painters*.—*Denner*: Man in a fur dress and cap.—*A. Dürer*: Head of St. Philip, in tempera.—*Rubens*: Venus and Adonis.—*Holbein*: Portrait of a man in black, with a paper in his hand.—*Claude*: Sea-piece, sunset. On the rt. is a palace representing the Villa Medici at Rome.—*A. Elzheimer*: 10 small pictures of Apostles and Saints.—*Holbein*: Portrait of Richard Southwell, Privy Councillor to Henry VIII.—*Peter Neefs*: Interior of a Church.—*A. Mignon*: Fruit.—*P. Neefs*: The Death of Seneca.—*Holbein*: Portrait of Thomas More; Francis I. of France, in armour, on horseback, —

*Hemling*: Virgin and Child, with two angels, one playing a violin, the other a harp.—*L. Cranach*: Four pictures: Catherine Bora, Luther and Melanchthon, and John and Frederick the Electors of Saxony.

*Dutch and Flemish Schools*.—*Jan Steen*: Boors at table, one playing a fiddle.—*Gerard Dow*: A Woman selling Fritters.—*Adr. v. Ostade*: Man with a lantern.—*Gerard Dow*: A Schoolmaster teaching a little Girl to read.—*Rembrandt*: A Peasant's Family.—*Mieris*: 8 pictures.—*Adr. v. der Werff*: Judgment of Solomon; a Nativity.—*Poelenburg*: Moses striking the rock; Adoration of the Shepherds.—*Pynaker*: Landscape, tower near a river.—*J. Ruysdael*: Land-storm.—*Adr. van der Welde*: Two landscapes. In this room is a table of oriental alabaster, on one of which is a small statue of Morpheus, considered to be a work of Grecian sculpture. His languid hands scarcely hold a bunch of poppies; near him is a grasshopper, just yielding to his influence. Nothing can be more just than the expression of sleep in the countenance of the little Divinity.

At the E. end of the short, or S. corridor, is the *Cabinet of Gems*. Lorenzo de' Medici took peculiar pleasure in this branch of art, both in collecting ancient specimens and in encouraging living artists. Of these, the most eminent was *Giovanni*, surnamed "delle Corniole," from the stone upon which he most frequently exercised his skill. Many specimens of his workmanship, as well as that of his contemporaries, are to be found in this collection. Several of these cinque-cento productions have been mistaken for antiques. The apartment in which these gems are kept has much beauty. It is supported by four fine columns of alabaster and four of verd'-antique, and the gems are contained in six presses, or cabinets, each with a number. Here are a series of busts, worked out of gems; amethysts, chalcedonies, and turquoises.—Imperial portraits on cameos; Vespasian, Tiberius, and Livia; Augustus and Galba, singularly characteristic; the Salian priests bearing their shields; Etruscan.—Antoninus Pius sacrificing to Hope, or, as some say, Julian sacri-

ficing to the Moon, the largest cameo known.—Bellerophon and the Chimæra.—Pan and the Signs of the Zodiac, now ascertained to be modern, but which had previously betrayed the learned into various theories.—Savonarola, with an inscription describing him as a prophet and a martyr, by *Giovanni delle Corniole*, and of exceedingly fine workmanship.—The Triumph of Cosmo I. after the siege of Siena, a splendid cameo by *Dominico Romano*.—A Minerva, or at least an armed female figure, supposed to be Etruscan; upon the back is engraved "Christus vincit, Christus regnat, Christus imperat;" it was probably employed as an amulet in the Middle Ages.—Cupid riding upon a Lion, by a Greek artist; the letters badly cut in relief.—Theano delivering the Palladium, a remarkable cameo.—A great number of vases of agate, jasper, sardonyx, lapis-lazuli, and other pietre dure. A few of the more important works may be more particularly pointed out:—In Cabinet I., to the rt. on entering, a vase cut out of a block of lapis-lazuli, nearly 14 inches in diameter. Two bas-reliefs in gold, by *Gio. Bologna*.—Cabinet II. A vase of sardonyx, with the name of Lorenzo de' Medici engraved on it.—A casket of rock crystal, on which are admirably engraved the events of the Passion, in 17 compartments, executed by *Valerio Vicentino*, the best artist of his day in works of this kind, for Pope Clement VII. The artist's daughter assisted him in this exquisite work, which was sent as a present from the Pope to Francis I., on the marriage of his niece Catherine de' Medici with the younger brother of the Dauphin, afterwards Henry II.—A species of shrine, containing the portrait of Cosmo I., made up of enamel and precious stones.—A tazza of lapis-lazuli, with handles of gold, enamelled and mounted with diamonds; a cup of rock crystal with a cover of gold enamelled, both attributed to *Benvenuto Cellini*.—Three fine chasings in gold, by *Gio. di Bologna*.—Cabinet V. A bas-relief in gold, representing the Piazza del Gran Duca. *Gio. Bologna*.—Two beautiful small statues, St. Peter and St. Paul.



Out of the western Corridor open all the following rooms:—

*Etruscan Museum.*—The collection of Etruscan vases and sepulchral urns has been recently removed into several rooms opening into the covered gallery leading from the Palazzo Vecchio to the Pitti Palace; the entrance is by a door before reaching the *Corridor of Tuscan Sculpture*, by a flight of steps. In the *first room* are arranged the painted vases, amongst which the most remarkable is a beautiful one found a few years since in a tomb at Dolciano, in the Val de Chiana; it is covered with figures of the Pagan divinities. When found it was in fragments, some of which are still wanting. It is perhaps one of the most interesting Etruscan vases in existence. Under it, and on the same stand, are several beautiful vases and a remarkable Etruscan patera. A large vase, found also at Dolciano, in the form of a modern wine-cooler, *i. e.* having an attached vase within, the intermediate space being evidently intended to contain a cooling liquid. A very beautiful drinking-cup, in the form of a horse's head, was found with it.

In the second room is arranged the collection of black vases, the most important being found about Chiusi, Cetona, and in the Necropolis of Sarteano, not far from the former town. Many of these vases are of very elegant form, and some are covered with low-reliefs. This description of ancient ware is principally found in those parts of Central Etruria bordering on the Val de Chiana. A flight of steps leads from the second room to a long corridor which opens on the covered gallery over the Ponte Vecchio. On each side of the corridor have been arranged a numerous series of Etruscan cinerary urns below, and above an interesting collection of portraits of the principal members of the House of Medici, which were formerly in the Palazzo Vecchio, beginning with the father of Cosimo pater patriæ, and ending with the last Grand Duke Gian Gaston: most of them are copied from better paintings. There are also some paintings which formed the doors of presses, by Santi

di Tito and others of his school. The Etruscan urns are, for the most part, from Chiusi; one, representing in bas-relief Pylades and Orestes, is of good Greek sculpture. There are numerous specimens of the class peculiar almost to Chiusi, consisting of an oblong vase in terra-cotta, the cover being formed of a head, which may be supposed to represent the portrait of the deceased. There is an interesting series of the earliest hut-form cinerary urns, and a large collection of tiles with Etruscan inscriptions.

On the gallery crossing the bridge are several paintings destined for festivals during the 17th century, roughly executed; and a portrait of Cromwell, which formerly stood in the Palazzo Vecchio: it is well executed and bears the date 1564.

*Venetian School.* A large door out of the western corridor opens into two rooms, in which are contained pictures of the Venetian School. The finest of these are, in the first room—*Giorgione*, Portrait of General Gattamelata, attended by his page. It could not, by the dates, have been done from the life, and it is damaged, but interesting as a portrait of a man so celebrated in history.—*Titian*, Portrait of the sculptor Sansovino, in black, the right hand resting on a marble head.—*Morone*, an old man.—*Gio. Bellini*, Christ dead, in chiaro scuro.—*Morone*, a fine Portrait in a Spanish dress, called by some, but erroneously, St. Ignatius.—*Moretto*, Venus and her Nymphs weeping for Adonis.—*Titian*, Holy Family.—*Basano*, His own Family: a large party, all engaged in playing on various instruments, and singing. Titian and his wife are introduced in the background.—*Paul Veronese*, Esther before Ahasuerus, a rich and grand picture, full of fine figures.—*Tintoretto*, Portrait of the Venetian admiral Veimerio, in armour, with his right hand on his helmet.—*Titian*, Francesco Maria della Rovere, Duke of Urbino, and Eleanor his wife, two noble portraits.—Beneath are four heads, one by *Paul Veronese*, one by *P. Bordone*, one by *Tib. Tinelli*, and the last by *Campagnola*.

In the second room are—*Jac. Bassano*, Two Dogs.—*Titian*, Sketch for the battle of Cadore, one of the pictures destroyed in the fire at the Doge's palace.—*The Virgin, Infant Christ, and St. Anthony*.—*Giovanni de' Medici*, father of Cosmo I., painted after the death of the original. The countenance is marked by severity, extreme sagacity, and acuteness. The helmet and cuirass shine as if reflecting the light of the sun.—*Tintoretto*, the Marriage at Cana.—*Pordenone*, Conversion of St. Paul.—*Morone*, Portrait of N. Panetra, an old man seated with a book in his hand.—*Titian*, The Virgin, in red, Infant Christ, and St. Catherine. The Flora, a portrait of a lady in a white shift, with yellow hair and fair complexion, and flowers in her left hand.—*Sebastian del Piombo*, A warrior; a bay-tree by his side.—*Morone*, Portrait, having a book in front.—*Giorgione*, Moses proving the burning coals and the gold; Judgment of Solomon; a Holy Society, an obscurely allegorical picture.—“*Bonifazio's Last Supper* is an inefficient work in composition, but in clearness, truth, fulness, and brilliancy of colours, Titian's Venus in the Tribune alone rivals it, and in some respects the flesh of Bonifazio is better than Titian's.”—*T. P.*—*Moretto*, Man playing on a guitar.—*P. Veronese*, Crucifixion.—*Tintoretto*, Fine Portrait of the sculptor Sansovino in his old age, a compass in his hand.—*Giorgione*, Portrait of a Knight of Malta, holding a chaplet.—*Bordone*, Portrait of a man in black, with red hair.—*Titian*, Catherine Cornaro, Queen of Cyprus, in the full Greek dress, a gemmed crown upon her yellow hair; the representation of the wheel in the background is a species of *rebus* denoting her name.

*Portraits of Painters*, most of them Autograph. The collection was begun by the Cardinal Leopold de' Medici, and has been continued to the present time. Amongst the most striking are the following:—*Raphael*. A beautiful young head. This very remarkable painting was executed in 1506, when he was about 23 years old, and it is supposed that he left it with his relations at Urbino as a

remembrance. The hair is chestnut-brown, and the eyes dark. M. Von Rumohr, who has written very learnedly on the subject of Italian art, says, that the hair was flaxen and the eyes were blue, but that they have changed colour in consequence of having been repainted. Passavant denies the fact, and the Italian artists laugh at the theory.—*Giulio Romano*. A striking portrait on paper, in black and red chalks.—*Masaccio*. Head like those in his frescoes, both in costume and character.—*G. Bellini*. Small, with a large red coif.—*L. da Vinci*. Exceedingly grand, and esteemed one of his best and most carefully painted works.—*M. Angelo*. In a flowered dressing-gown; but not really supposed to be by himself.—*Titian, Tintoret, and Bassano*. All fine portraits of old men.—*And. del Sarto*. Executed just before his death, at 42 years old; much esteemed.—*Pietro Perugino*. One of the most remarkable in the collection for its beauty, character, and good-humoured expression.—*Parmigiano*.—*Guido*. A Flemish-looking head, in a large round hat.—*Guercino*. Honestly showing his own squint, whence he has his name; well executed.—*Domenichino*.—*The Caracci*. Five portraits, three of *Annibale*;—*Vandyk*.—*Rembrandt*. Two portraits, one very old, the face mapped over with wrinkles; the other middle-aged.—*Gerard Dow*. A beautifully-finished picture. The artist, with a hat on, and holding a skull in one hand, is looking out of a window: the accessories beautifully painted.—*Quintin Matsys and his Wife*. Interesting in costume, and pleasing in expression.—*Sir Godfrey Kneller*. In an immense wig and full dress.—*Alessandro Allori*. Very good; so also *Christoforo Allori*. In different styles, but all first rate, are *Mieris, Antonio More, Gerardson, Honthorst, and Albert Dürer*. The English painters are *Jacob More, Reynolds, Northcote, Harland, Brockedon, and Hayter*.

In the centre of the large room is the celebrated Medicean Vase, on which is sculptured the Sacrifice of Iphigenia; and in a niche is placed the statue of Cardinal de' Medici, the founder of the collection.

*Hall of Inscriptions.* These, which are very numerous, are arranged in classes by Lanzi. They are, of course, more intended for study than for hasty inspection. Many statues and sculptures are placed round the room. The most striking are the following:—

A Priestess, fully draped; the head and left hand are modern. Bacchus leaning on Ampelos, nearly a duplicate of a group at Rome.—Mercury, very fine.—Venus Urania, half draped: the remains of colouring may yet be seen in the hair and head-dress. Some consider this statue as next in beauty to the Venus.—Venus Genitrix or Euterpe: a fine statue. In the middle of the room are two Egyptian statues, and under the group of Bacchus and Ampelos is the *Pompa Isiaca*, an altar, pseudo-Egyptian, of the age of Hadrian. Here are also six curious small sarcophagi, all intended for children; and a profusion of small statues and busts: among the latter there is an interesting one of Plato. Inserted in the wall is a large and fine bas-relief, representing, according to Gori, Earth, Air, and Water, personified by three female figures.

*Hall of the Hermaphrodite.* The statue from which this hall derives its name, is lying upon a lion's skin. The lower portion has been skilfully restored. The ancient portion is very fine. The position is the same as in the celebrated statue at Paris.—Ganimede.—A torso converted into a very beautiful entirety by Benvenuto Cellini:—head, arms, feet, and the eagle, are from his chisel, and of exquisite beauty.—Infant Hercules strangling the serpents.—A fragment of a statue, in Parian marble, of Bacchus, or a Faun, wearing a goat skin.—A fragment of a torso in Ethiopian green basalt.—Cupid and Psyche. "The group of Cupid and Psyche, interesting from the beauty of youthful male and female forms and harmony of lines, is an allegory of the Pythagorean philosophy, representing the union of desire and the soul." *Flaxman*.—Fine torso of a young Hercules. Considered by some as not inferior to that of the Belvedere Torso.

*Busts.*—Brutus. Left unfinished by Michael Angelo; but wonderfully effective. The features, particularly about the mouth, have some resemblance to those of Savonarola. Beneath it is engraved:—

"Dum Bruti effigiem sculptor de marmore ducit,  
In mentem sceleris venit, et abstinuit."

To this Lord Sandwich replied:—

"Brutum effecisset sculptor, sed mente recusat  
Multa viri virtus, sistit, et obstupuit."

Above, fixed against the wall, is a *mask*, the head of a satyr, the first production of Michael Angelo, at the age of 15 years.—A fine colossal head of Alexander the Great, "casting up his face to heaven with a noble air of grief or discontentedness in his looks," called Alexander dying. Alfieri wrote a fine sonnet on it.—A colossal head of Juno.—A colossal bust of Antinous.—An alto-rilievo representing a wearied traveller reposing.

*Cabinet of Egyptian Antiquities.* This small collection was formed in 1826. The present collection was principally formed by Nizzoli, the chancellor of the Austrian Consulate at Alexandria, and purchased by the Grand Duke. The articles are generally in good preservation; but it presents little that is striking to those who have seen the collections at the British Museum, Paris, or Turin.

*Hall of Baroccio.*—*Gherardo dalle Notti* (Honthorst), Adoration of the Infant Saviour.—*Bronzino*, Deposition from the Cross.—*Velazquez*, Philip IV. of Spain on horseback; said to be the picture sent to Pietro Tacca, from which he executed at Florence the statue in bronze, formerly in the Buen Retiro, but since 1844 in the Plaza del Oriente, at Madrid.—*Francia*, Portrait of Evangelista Scuppi, whose name appears on the letter in the right hand.—*Mantegna*, Portrait of Elizabeth, wife of Gonzaga, Duke of Mantua.—*Ruzzi*, called *Il Sodoma*, Apprehension of Christ by the Soldiers.—*Ann. Caracci*, A Man with a monkey on his shoulder.—*Baroccio*, The Virgin interceding with Christ, a picture called the "Madonna del Popolo."—*Alex. Allori*, Giuliano de' Medici,



Duke of Nemours, a copy from Raffaele.—*Holbein*, Two portraits, one of a man, the other of a woman.—*Rubens*, Portrait of Helena Forman, his second wife; in her left hand is a string of pearls. A picture of Bacchus surrounded by Nymphs.—*Andrea del Sarto*, A woman in a blue dress.—*Sustermanns*, Portrait of Galileo.—*Carlo Dolce*, Mary Magdalen.—*Sassoferrato*, The Virgin of sorrows.—*Vandyk*, Portrait of a princess in black.—*Rubens*, Portrait of Elizabeth Brandt, his first wife; in her right hand is a book.—*Porbus*, Portrait of the sculptor Francavilla.—*Carlo Dolce*, Santa Galla Placidia, placing a crucifix in the place of an idol: it is a portrait of Felicia, second wife of the Emperor Leopold, dated 1675.—*Gherardo dalle Notti*, The Infant Saviour in the Manger.—*Ann. Caracci*, Portrait of a Monk in white.—*Albano*, The Infant Saviour, surrounded by angels bearing the instruments of the Passion.

In this room are four tables of Florentine Mosaic. The finest is the octagonal one in the centre. It is the richest work of the kind ever made. It was begun in 1613, from the design of *Ligozzi*, and occupied 22 workmen during 25 years, being completed in 1638. It cost 40,000 sequins.

*Hall of Niobe*.—The fine figures of *Niobe* and her children were discovered at Rome some time previously to 1583, near the Porta S. Paolo. Mr. Cockerell has shown that they most probably were originally arranged in the tympanum of a temple. By some they have been supposed to be the identical statues by Scopas, which Pliny describes. They were deposited in the Villa Medici, and brought thence in 1775. The saloon in which they are placed is a fine apartment, but it is not well lighted for sculpture, nor are the statues well arranged, and the effect of the group is injured by the figures being thus scattered. They are not all of equal merit; *Niobe* is the finest: the daughter on her left, and the dying son, are the next in merit. The dying son should be placed next to the daughter, who is on the rt. of *Niobe*, and who is looking at him. One statue in this

room, the second to the l. on entering, has by some been supposed not to have formed part of the group of *Niobe's* children, but to be a *Psyche*; but this is evidently an error, as her attitude is as marked as possible. Forsyth says,—

“I saw nothing here so grand as the group of *Niobe*; if statues which are now disjointed and placed equidistantly round a room, may be so called. *Niobe* herself, clasped by the arm of her terrified child, is certainly a group; and whether the head be original or not, the contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and of undulation which the critics condemn in their forms.”—*Forsyth's Italy*, p. 42.

Among the pictures in this room are—*Snyders*, a Boar Hunt.—*Rubens*: Henry IV. at the Battle of Ivry, an animated sketch; Entry of Henry IV. into Paris after the Battle of Ivry.—*Lely*: Portrait of Prince Rupert, and of General Monk. Four pictures by *Gherardo dalle Notti*.

*Cabinet of Modern Bronzes*.—The Mercury of *Giovanni Bologna*.—“His famous bronze statue of Mercury is conceived in the true spirit of poetry, and is deservedly admired as one of the finest productions of modern art. The form is light, and the action graceful.”—*Westmacott, jun.*—*Benvenuto Cellini*: The bust of Cosmo I., considered by the artist himself as one of his finest works; and two small models of his Perseus, one in wax, the other in bronze. A magnificent Shield and Helmet, supposed to have been made for Francis I.; on the helmet is a dragon of very fine workmanship.—*Ghiberti*: The urn which contained the relics of the martyrs Probus, Hyacinthus, and Nemesius, formerly in the church of the Angeli.—The trial piece, executed when he was 20 years old, representing the sacrifice of Abraham, which obtained for him the order for the gates

of the Baptistery.—*Brunelleschi*: His trial piece, when competing for the same work, and which he did not obtain.—*Donatello*: A very singular and beautiful statue, apparently allegorical, of a winged child. It stands close to the copy of the Faun of the Tribune—David as the Conqueror of Goliath (to the left on entering, in the corner.) This fine statue is historical. It stood originally in the cortile of the Medici palace; but when Cosmo was exiled in 1433, it was seized by the Signoria, and placed in the Palazzo Vecchio.—*Andrea Verocchio*: another David (opposite to the last.) It is rather lean. There are also here many copies in bronze of celebrated pieces of sculpture.

*Cabinet of Ancient Bronzes.*—Containing some of the finest specimens of Etruscan art. Here is the Chimera discovered at Arezzo in 1558, and in the highest state of preservation; the tail, or serpent, alone is modern. The fragments of the original tail which were found with the image seem to have been lost. The goat's head is represented as dying; the lion's head showing fierceness and vigour.

"A mingled monster of no mortal kind;  
Behind a dragon's fiery tail was spread;  
A goat's rough body bore a lion's head;  
Her pitchy nostrils flaky flames expire;  
Her gaping throat emits infernal fire."

POPE'S *Homer: Iliad.*

The workmanship shows that it is not of a very remote period; but the entire similarity of the figure to the Chimera as represented upon the gold medals of Siphnos, proves that the artist strictly adhered to his mythological archetype, although he improved its style. On the right fore-paw is an inscription in Etruscan characters.—A robed figure, in the act of speaking, discovered in the Valle di Sanguinetto, near the lake of Thrasimene, supposed to represent one of the Lucumons, or elective rulers of the Etruscan state: others have considered it to be Scipio Africanus. An inscription upon the border of the robe, as far as it can be read or guessed, gives the name of Metello.—A statue of a Young Man found near Pesaro, in 1530. No statue in the collection has excited more

antiquarian controversy. Some call it Mercury, Apollo, or the Genius of Pesaro. Others suppose it is a Bacchus; fragments of a vine stem, as is said, being found near it: Bembo engraved upon the pedestal:—"Ut potui huc veni, Delphis et fratre relicto;" "an inscription," says Addison, "which I must confess I do not know what to make of." This statue is known by the name of the Idol. The base, attributed, but erroneously, to Ghiberti, represents Ariadne, and Bacchanalian figures.—Minerva, found also at Arezzo: very beautiful, and curious for costume. It is damaged by fire.—The Head of a Horse, of the best period of Greek art; it stood formerly in the Riccardi palace on a fountain, the water being to issue from the nostrils, from whence it was removed to this museum, at Canova's suggestion.—In two corners of this room are glass cases. In that on the rt. on entering are—a Genius distilling ambrosia from the lips of Bacchus—a statue of Pluto—one of an Amazon. In the case on the lt. are six Niellos by *Maso di Finiguerra*. It was from these works that the art of engraving took its rise. Also by the same artist: the Assumption of the Virgin. Fourteen cases ranged round the cabinet contain various small objects. In Case II. are several statues of Venus, in various attitudes and with various attributes. In Case VII. are animals which served as heads to Roman standards; amongst others, the eagle of the twenty-fourth legion.—Case XI. Ivory dyptic of Basilius, consul A.U. 1295, or A.D. 542. This is a curious monument, for in Basilius the last shadow of the dignity expired. The waxen tablets containing the memoranda of the daily expenditure of Philip le Bel of France, about the year 1301. These tablets are dispersed; other leaves are at Geneva and at Dijon.—Case XIII. A silver disk, representing Flavius Ardaburius, consul A.D. 342.—Case XIV. A lamp representing St. Peter's Bark, an early Christian relic. Some elaborate wood carvings of crosses and reliquaries; a small ivory statue of St. John the Baptist, and diptychs.

The Uffizi gallery contains also very

fine collections of drawings, engravings, medals, cameos, and intaglios, which, however, it requires special permission to see, and there is some little difficulty in obtaining it; application must be made to the director of the gallery, and permission is never refused when the request is backed by the British or any foreign minister.

*Drawings and Engravings.*—These are principally kept in the presses which are placed round the hall of Baroccio. The drawings, which begin with Giotto and come down to the present time, amount to about 28,000. A suite of three rooms at the extremity of the W. corridor are now fitting up for this precious collection. The collection of engravings is not less rich in the works of great artists.

*Medals.*—This very valuable collection was in great measure formed about the time of Ferdinand II. by an Englishman, the Rev. Peter Fitton, a Roman Catholic priest, a man of rare learning, not only in numismatics, but in other branches of archæology; who quitted England during the Protectorate. It has received repeated additions in every class since his time. Both the ancient and the modern coins and medals are classed according to countries, and chronologically arranged, without reference either to metal or size, an arrangement suggested by Eckel. The Imperial medals, extending to Constantine Palæologus, are remarkably fine, and amount to about 9000. Perhaps, however, the most interesting portion to a foreigner are the more modern Italian coins and medals, which are rarely found to any extent out of Italy. The largest proportion of the medals of Vittorio Pisano and his school are highly interesting, not merely as works of art, but on account of the portraits which they exhibit, and the events which they commemorate. The series of coins of the mediæval and modern Italian states is the most complete in existence, and has been continued to the present time. That of the gold florins of Florence is peculiarly so, for they commence from 1252, and are the earliest specimens of gold coinage in Western Europe. They

derived their name Fiorino from the flower, the *giglio*, with which they are impressed.

*Cameos and intaglios.*—These are both antique and modern, and amount to above 4000. Many are equally remarkable for the extreme beauty of the workmanship and for the fineness of the material.

### THE PITTI PALACE.

*Palazzo Pitti.*—This splendid structure, now the residence of the sovereign, was commenced by Luca Pitti, the formidable opponent of the Medici family, and who, at one period, enjoyed the greatest popularity. This he forfeited by his plots against Pietro de' Medici in 1466. Most of those who participated with him in the conspiracy fled or were banished.—“Luca, though exempted from the fate of the other leaders of the faction, experienced a punishment of a more galling and disgraceful kind. From the high estimation in which he had been before held, he fell into the lowest state of degradation. The progress of his magnificent palace was stopped; the populace, who had formerly vied with each other in giving him assistance, refused any longer to labour for him. Many opulent citizens who had contributed costly articles and materials demanded them back, alleging that they were only lent. The remainder of his days was passed in obscurity and neglect, but the extensive mansion which his pride had planned, still remains to give celebrity to his name.”—*Roscoe*.

According to popular tradition, this palace was intended by Pitti to surpass that of the Strozzi, which Pitti boasted should be contained within his cortile. Dates are said not to be entirely in accordance with this story. Pitti employed *Brunelleschi* to give the designs, probably about 1435. *Brunelleschi* carried up the building to the windows of the second story. It remained some time in an unfinished state, in which it was sold in 1559, by Luca, the great-grandson of the founder, to Eleonora wife of Cosmo I., who purchased the neighbouring ground, and planted the Boboli gardens. It was continued after-



wards by *Bartolommeo Ammanati*, who added the wings and finished the splendid court; nor is it yet completed.

In the Cortile is a somewhat odd assemblage of sculpture. In the grotto under the fountain is Moses, made up from an ancient torso, by *Corradi*, surrounded by allegorical statues of Legislation, Charity, Authority, and Zeal. At the side of the grotto are Hercules and Antæus (Hercules, a copy of the Farnese Hercules), and Ajax; and, at the end of the N. corridor, a bassorilievo of the mule, which, according to tradition, was to commemorate Luca Pitti's gratitude for the good service it performed in conveying materials for his palace.

The chief attraction of the palace is the collection of pictures, which, formed somewhat later than the *Galleria Reale*, has become the finer of the two. The principal part of the collections of Cardinal Leopoldo de' Medici, and Cardinal Carlo de' Medici, are also here deposited. Ferdinand II. made many important additions to it, by purchasing the best paintings then existing in the Tuscan churches. The number exceeds 500; none are bad, and they are, for the most part, well seen.

The gallery, which is on the first floor, is open daily from 10 to 3, except on Sundays and festivals. No fees are expected by the keepers, and the rooms are fitted up with chairs and ottomans, and each room contains two or more tabular catalogues of the pictures in it, in Italian and French. The entrance is by a door in the low northern wing on the piazza. No difficulties are raised, if permission be sought to copy a painting. It is obtained by a written application to the *Maggior-domo*.

The gallery consists of a series of splendid apartments, the ceilings of the first five of which were painted in fresco by *Pietro da Cortona*, about 1640. Each of these is denominated from the planet, which, according to the concetto of Michael Angelo Buonarroti (the nephew of the artist), was to denote one of the virtues or excellences of Cosmo I. The allegories are exceedingly forced and elaborate, but

*N. Italy—1854.*

the general effect is very rich. The door now giving access to the gallery opens into the Hall of the *Iliad*; but, as the numbers on pictures commence from the room where formerly the visitor entered by the great staircase of the palace, we have preferred following that order.

*Hall of Venus*: so called by the rule of contrary, the allegory being the triumph of Reason over Pleasure. Minerva rescues from Venus a youth, under whom is figured Cosmo I., and conducts him to Hercules.—1 and 20, *Albert Durer*, Eve.—2, *Salvator Rosa*, an allegorical painting, representing Falsehood by a man holding a mask.—3, *Tintoretto*, Cupid, born of Venus and Vulcan: "The colour is more vivid and clear, more like flesh than Titian's, with all the peculiar brilliancy of Tintoretto in his best time."—*T. P.*—4 and 15, *Salvator Rosa*, Coast Views: both of these fine pictures are of an unusual size, and in an unusually bright style.—9 and 14, *Rubens*, two noble Landscapes.—11, *Bassano*, the Martyrdom of St. Catherine.—13, *Rosselli*, Triumph of David.—16, *Rembrandt*, Portrait of an old Man.—17, *Titian*, Marriage of St. Catherine, and, 18, Portrait of a Lady in a rich dress, called the "Bella di Tiziano."—19, *Spagnoletto*, Martyrdom of St. Bartholomew.—22, *Beliverti*, Marsyas.—26, *Feti*, Parable of the Lost Piece of Money.—27, *Cigoli*, St. Peter walking on the Water.

*Hall of Apollo*.—The tutelary Deity of Poetry and the Fine Arts receives Cosmo, guided by Virtue and Glory. This ceiling, being left unfinished by *Pietro da Cortona*, was completed by *Ciro Ferri*. Some of the finest pictures are:—36, *G. da Carpi*, Portrait of Archbishop Bartolini Salimbeni; 38, *Palma Vecchio*, the Supper at Emmaus; 40, *Murillo*, Virgin and Child; 41, *Cristoforo Allori*, the Hospitality of St. Julian; 42, *Perugino*, a Magdalen; 43, *Giacomo Francia*, a good Portrait; 46, *Cigoli*, St. Francis in meditation; 49, *T. Titi*, Portrait of Prince Leopold de' Medici, afterwards cardinal, as a child; 50, *Guercino*, St. Peter resuscitating Tabitha; 51, *Cigoli*, a fine De-

position from the Cross; 52, *Pordenone*, a Holy Family; 54, *Titian*, Portrait of Pietro Aretino; 55, *Baroccio*, Portrait of Prince Frederick d'Urbino when a child; 56, *Guercino*, St. Sebastian; 57, *Giulio Romano*, a copy of Raphael's Madonna della Lucertola; 58, *And. del Sarto*, the Deposition from the Cross: the Magdalene, clasping her hands in agony, is beautiful; 60, *Rembrandt*, Portrait of himself; 59 and 61, *RAPHAEL*, two Portraits; one of Maddalena Strozzi Doni; the other of her husband, Angelo, Raphael's friend, and painted when Raphael was twenty-two years old. These paintings continued in the possession of the Doni family till 1758, and afterwards passed by inheritance to the Marquis de Ville-neuve, at Avignon, who, in 1823, sent them to Florence for sale. They were purchased by the Grand Duke for the sum of 5000 scudi; and are justly reckoned amongst the greatest ornaments of the gallery. They have been very carefully and honestly treated, and have suffered less from cleaning than almost any of the other Raphaels. The portrait of Angelo Doni is, perhaps, unrivalled for the expression and intelligence of the countenance. 62, *Murillo*, Virgin and Child. 63, *RAPHAEL*, LEO X., WITH TWO CARDINALS; one his nephew, Giulio de' Medici, afterwards Clement VII.; the other, de' Rossi. "The praise due to this picture, which is no light portion, must be given to its fulness of character, and its richness of hue; it can never be extended to its composition, or its arrangement of effect. To the praise, however, thus demanded by the higher qualities of portraiture it is justly entitled . . . The defect of the work is dryness and hardness in the execution, the features being marked with overwrought care and labour; and the shadows of the face are a great deal too dark, so as to destroy all breadth."—*T. P.* This picture has been admirably engraved by the late Professor Jesi.—64, *Fra Bartolommeo*, a Pieta; 65, *Tintoretto*, a fine male Portrait; 66, *Andrea del Sarto*, his own Portrait; 67, *Titian*, a Magdalene.

*Hall of Mars.*—The ceiling indicates

the successes of Cosmo in war. Mars appears as the Destroyer: a confused Battle by Sea and Land; Victory followed by Peace and Abundance. In this room are—*Vanderwerf*, Portrait of the Great Duke of Marlborough; 78, *Ciçoli*, an Ecce Homo, one of his finest works; 79, *RAPHAEL*, the celebrated MADONNA DELLA SEGGIOLA. "The sweetest of all his Madonnas, if not the grandest. Nature, unsophisticated nature, reigns triumphant through this work, highly sought for, highly felt, and most agreeably rendered. The composition has the merit of intricacy, whilst it has the appearance of simplicity; and lines are made to traverse each other to produce variety, without any probability that the art will be discovered unless sought for. The arrangement of colour is artfully conducted."—*T. P.* 80, *Titian*, Portrait of Vesalius, the celebrated anatomist; 81, *Andrea del Sarto*, one of his finest Holy Families; 82, *Vandyke*, the Portrait of Cardinal Bentivoglio; 83, *Titian*, Portrait of Aloysio Cornaro; 84, *Guido*, St. Peter; 85 and 90, *Andrea del Sarto*, subjects from the life of Joseph; 86, *Rubens*, "Les Suites de la Guerre;" 87, *Palma Vecchio*, a Holy Family; 89, *C. Allori*, Sacrifice of Abraham; 92, *Titian*, a Portrait of a Man, name unknown; 94, *RAPHAEL*, a Holy Family (called the Madonna dell' impannata), injured by cleaning and retouching. It derives its name from the introduction of a window, closed by linen instead of glass; 95, *Rubens*, his own Portrait, with that of his Brother, and the two Philosophers, Lipsius and Grotius; very fine; 96, *Christoforo Allori*, Judith with the Head of Holophernes, a master-piece of colouring. 97, *Andrea del Sarto*, the Annunciation; 100, *Guido*, Rebecca at the Well; 102, *B. Luini*, a Magdalene; 104, *Luca Giordano*, the Conception. There is a beautiful table of Barga jasper in this room.

*Hall of Jupiter.*—Hercules and Fortune introduce Cosmo to Jove, from whom he receives a Crown. Here are:—111, *Salvator Rosa*, the Catiline Conspiracy; 113, *MICHAEL ANGELO*, the THREE FATES; *Andrea del Sarto*, 118,

his own and his Wife's Portraits; 123, the Virgin in Glory, with five saints below; 124, the Annunciation; 122, *Garofalo*, a Sibyl; 125, *FRA' BARTOLOMEO*, ST. MARK. "The figure of St. Mark must have been in its time a very extraordinary production, exhibiting, as it does, a largeness and grandeur of style with simplicity." *T. P.* 129, *Mazzolino da Ferrara*, the Woman taken in Adultery; 131, *Tintoretto*, a fine Portrait of Vincenzo Zeno; 133, *Salvator Rosa*, one of his finest Battle-pieces; 134, *Paul Veronese*, the Marys at our Saviour's Tomb; 140, *L. da Vinci*, a Portrait of a Lady, name unknown, most beautifully executed; 141, *Rubens*, Nymphs assailed by Satyrs—a large and disagreeably treated subject.

*Hall of Saturn*, to whom Cosmo, now in mature age, is conducted by Mars and Prudence, to receive the crown offered by Glory and Eternity. 149, *Pontorno*, Portrait of Ippolito de' Medici; 150, *Vandyke*, a fine Portrait of our Charles I. and Henrietta Maria his Queen; 151, *RAPHAEL*, POPE JULIUS II. "A portrait so different in the character of its execution from that of Leo X., that it is with difficulty one can conceive the same man could paint both. Equally strong in character, as to position and aspect, fuller in line, richer in colour, more free in execution, and, in short, more like to nature. The Julius of the Uffizi Gallery differs materially from this, and corresponds more with the others. It has not the air of a copy, its beard is rendered like that in our National Gallery in straight lines. The velvet is not so well understood, is redder, and its effect not luminous as in this picture, and it is, altogether, heavier, duller, and harder." *T. P.*—152, *Schiavone*, the Death of Abel; 156, *Guercino*, the Virgin and Child; 158, *Domenichino*, St. Mary Magdalene; 159, *Fra Bartolommeo*, Christ and the Evangelists; 163, *Andrea del Sarto*, the Annunciation; 164, *PERUGINO*, the DESCENT FROM THE CROSS, one of his finest compositions; 165, *RAPHAEL*, the MADONNA DEL BALDACCINO, the Virgin and Child enthroned, with the four

Fathers of the Church. "A picture in which is made evident his liaison with Bartolommeo, and his endeavours to learn and improve himself by association with that able man. This is so exactly in imitation of that master's style of design of colour and management, that it was at one time attributed to the Frate: but it is plainly discernible as the younger man's, by the superior delicacy which is in it, the roundness of the angels, and fullness of feeling about the Virgin and Child." *T. P.*—166, *Annibale Carracci*, the head of an old man, not quite finished; 167, *Giulio Romano*, Apollo and the Muses; 171, *Raphael*, Portrait of Tommaso Fedra Inghirami. He is painted as secretary to the conclave in which Pope Leo X. was elected; he is often, but erroneously, styled a cardinal; 172, *ANDREA DEL SARTO*, DISPUTATION ON THE HOLY SACRAMENT; 174, *RAPHAEL*, THE VISION OF EZEKIEL. "A sublime and beautiful little picture."—*T. P.* "Smallness of dimensions is not accompanied by smallness of treatment. Minute imitation is not found in this picture, diminutive as it is." *Eastlake*.—176, *Raphael*, Cardinal Bibbiena: character is strongly marked. There is a duplicate of this portrait at Madrid; and many parts of the present picture are supposed to have been done by Raphael's scholars. 178, *Guido*, Cleopatra; 179, *Sebastiano del Piombo*, Sta. Agata.

*Hall of the Iliad*.—The ceiling painted by *Subatelli*, about 20 years ago: in the lunettes the artist has united his allegories to the Homeric poem. 184, *And. del Sarto*, Portrait of himself. "There is great precision of character and expression in this portrait, of which there is a duplicate in the gallery, not so strong and rich as this. It has a steady piercing look, and a mellow and rich effect."—*T. P.* 185, *Giorgione*, a Concert of three figures; 188, *Salvator Rosa*, Portrait of himself; 191 and 225, *ANDREA DEL SARTO*, two pictures of the ASSUMPTION, placed opposite to each other. In the first of these admirable pictures he has introduced his own portrait, as well as that of the donor, in the foreground. In



the second is also the portrait of the donor, a bishop. In both, the grouping is the same. According to the tradition of Florence, after he had begun the first, the panel cracked; and he was so much disheartened by this untoward event, that he abandoned the work, leaving it unfinished, and began and completed the second. There are many objections against this story; one peremptory, viz. that the picture is not unfinished. 192, *Scipione Gaetano*, Portrait of Mary de' Medici, Queen of France.—*Titian*, 200, a noble portrait of Philip II. of Spain; 201, Portrait of Cardinal Ippolito de' Medici, as commanding officer of the Pope's Hungarian legion; 206, *Angiolo Bronzino*, Portrait of Francis I. de' Medici; 207, *L. da Vinci*, Portrait of a Jeweller; 208, *Fra Bartolommeo*, THE VIRGIN ON HER THRONE; 212, *Bronzino*, Portrait of Cosmo I.; 217, *Carlo Dolce*, St. John the Evangelist; 218, *Salvator Rosa*, a Warrior; 219, *Perugino*, the Virgin and St. John adoring our Saviour; 227, *Carlo Dolce*, Sta. Martha; 230, *Parmigiano*, "The Madonna del Collo lungo is the very excess of style in grace of composition even to affectation, yet it has charms."—*T. P.* 231, *Lanfranco*, an Assumption; 233, *Pontormo*, St. Anthony. 234, *Guercino*, Susanna and the Elders; 235, *Rubens*, a Holy Family.

The *stufa*, an elegant cabinet; the walls painted by *Pietro da Cortona*, with allegories allusive to the four ages of man, and the four ages of the world. The vaulting is by *Rossellino*—Virtues and Fame. In this chamber are two good statues of Cain and Abel, in bronze, by Dupré, a bust of the reigning Grand Duchess, some good specimens of modern Sèvres porcelain, and a column of the rare variety of black Egyptian porphyry.

*Hall of the Education of Jupiter*, painted by *Catani*.—The pictures here are not in general first rate, and several are by unknown artists; amongst those called *anonymous* in the catalogue is, however, an excellent picture, 245, which some attribute to *Raphael*. It is the portrait of a lady with a veil on the back of her head, somewhat in

the Genoese fashion. There is a repetition of it at Naples, with the attributes of St. Catherine, and the same original seems to have sat for several of his Madonnas.—243, *Fra Bartolommeo*, a Holy Family; 270, *Carlo Dolce*, St. Andrew kneeling before the cross upon which he is to suffer martyrdom; considered as one of the *chefs-d'œuvre* of this master. 277 and 279, *Bronzino*, two small portraits; one of Lucretia, the other of Garzia de' Medici, as children.

*Hall of Ulysses*, painted by *Martellini*. Ulysses returning to his home in Ithaca; allusive (as we are told) to the restoration of the late Grand Duke Ferdinand III.—295, *Carlo Dolce*, or his school, St. Lucia: pleasing, though not first rate; 297, *Bordone*, Pope Paul III.—*Salvator Rosa*, 306, 312, two good Landscapes.—326, Temptation of St. Antony.—313, *Tintoretto*, Madonna and Child.—311, *Titian* (?), Portrait of Charles V.—324, *Rubens*, Portrait of the Duke of Buckingham. There are several small pictures of doubtful origin in this room.—307, *And. del Sarto*, The Madonna and Saints.—318, *Lanfranco*, The Ecstasy of St. Margaret of Cortona upon the Apparition of the Saviour.—321, *Carlo Dolce*, an Ecce Homo.

*Hall of Prometheus*, painted by *Colignone*. Amongst the pictures here are some by Florentine masters; *Filippo Lippi*, *Lorenzo di Credi*, &c., which are interesting.—337, *Gaetano*, Ferdinand I. de' Medici; 338, *Filippo Lippi*, the Virgin and Child, with the Nativity in the background; 341, *Pinturricchio*, the Epiphany; 353, *Botticelli*, a Portrait of "La bella Simonetta," the mistress of Giuliano de' Medici, and whose untimely death is lamented in the poetry of Bernardo Pulci and Politian; 347, *F. Lippi*, a Holy Family; 363, *Garofalo*, a Holy Family; 377, *Fra Bartolommeo*, an Ecce Homo, in fresco; 379, *Pontormo*, the Adoration of the Magi; 384, *Botticelli*, a Holy Family; 388, *F. Lippi*, the Death of Lucretia. In the centre of this room is a fine table of Florentine mosaic, executed of late years at the Grand Ducal manufactory; it was to have figured at

our Great Exhibition, but was kept back for some unexplained reason: it is inferior to the works of a more ancient date from the same school, although it is said to have cost as much as 40,000*l.* sterling. The *Gallery* called the gallery of *Pocetti*, and painted by him with various allegories, opens out of the Hall of Prometheus.—487, *Dosso Dossi*, the Flight into Egypt.—489, *Riminaldi*, the Martyrdom of St. Cecilia: a good specimen of a somewhat rare master.—490, *Guercino*, St. Sebastian.—492, *Scipione Gaetani*, Portrait of Card. Ferd. de' Medici. A corridor leads from the Hall of Prometheus to the following apartments: on each side are presses filled with objects of vertu, miniatures, ivories, &c., and on the walls are some good specimens of Florentine mosaic work, representing ancient edifices, &c.

*Hall of Justice*, by *Fedi*. 392, *Carlo Dolce*, A Royal Saint, who is called both St. Louis King of France, and St. Cassimir King of Poland.—393, *Vasari*, St. Jerome's Temptation.—396, *Oliver Cromwell*, by *Sir P. Lely*, one of the few authentic portraits of the Protector; it was painted expressly as a present to the Grand Duke of Tuscany, and sent to him by the Protector; it is perhaps the truest likeness that now exists of that great man.—397, *Carlo Dolce*, St. John.—399, *Fra Angelico da Fiesole*, a picture in several compartments, representing the Virgin, Saints of the Order of St. Dominic in Adoration on either side, and the Annunciation above.—405, *Bonifacio Bembo*, Christ disputing with the Doctors.—409, *Sebastiano del Piombo*, An Old Man's Head: powerful.—411 and 412, *Both and Swanefeld*, Landscapes.

*Hall of Flora*, painted by *Marini* and *Landi*.—Amongst the rather inferior pictures here, are some pleasing landscapes.—416, 436, and 441, by *Gaspar Poussin*.—423, *Titian*, the Adoration of the Shepherds.—429, *Carlo Dolce*, Vision of St. John at Patmos.—437, *Vandyke*, the Flight into Egypt. *Canova's Venus* occupies the centre of this room. She stands upon a pivot, and can thus be

turned round by the custode. Her head, owing to the hair being curled and arranged, seems to be too large for her body. When the *Venus de' Medici* was carried off to Paris, this statue replaced her in the tribune.

*Hall "dei Putti,"* painted by *Marini* and *Rabujati*.—Amongst some landscapes by *Brill*, *Ruysdael*, sea-views by *Backhuysen*, fruit and flowers by *Van Huysum* and *Rachel Ruysch*, is a fine and large landscape, called the *Selva*, or Forest of Philosophers, 477, by *Salvator Rosa*, representing the story of Diogenes throwing away his cup on seeing a boy drink out of his hand.

The other apartments—the music-room, the pavilion, and the gallery of Hercules, are all painted by recent artists, and are elegant, but not above the ordinary class of the habitations of royalty.

On the ground floor of the Pitti Palace are several rooms containing some good modern works of art, and the Grand-ducal collection of plate, in which are some fine specimens of *Benvenuto Cellini*. Admittance is easily obtained on application to the porter, who will, of course, expect a small gratuity.

The *Private Library* of the Grand Duke contains upwards of 60,000 volumes. It was begun by Ferdinand III., after the Grand-ducal Library had been incorporated, for the use of the public, with the Magliabecchian and Laurentian Libraries, by the Grand Duke Pietro Leopoldo; and continual additions are made to it under the directions of the present sovereign. As a useful modern library, it is one of the best in Italy. The collection of MSS. is numerous and valuable, the late and present sovereign having expended large sums in adding to it. The greater portion of the MSS. of Galileo are preserved here, with those of the Targioni and Rinnuccini collections, &c. Admission to the library is liberally accorded by the Grand Duke to literary persons established in or visiting Florence.

The *Boboli Gardens* join the palace.

They were planned in 1550 by *Il Tribolo*, under Cosmo I., and carried on by *Buontalenti*. The ground rises behind the palace; and from the upper portion fine views of Florence, with its domes and towers, are gained. Amongst the latter, next to Giotto's Campanile, the tower of the Badia is conspicuous. The long embowered walks, like lengthened arbours; the living walls of verdure, are admirably adapted to this climate; whilst the terraces and statues and vases add equally to its splendour. Many of the statues are restored antiques, and many are by good artists. Of these, the most remarkable are four unfinished statues by Michael Angelo, said to have been intended for the tomb of Pope Julius II. They are placed at the angles of the grotto which is opposite to the entrance to the gardens from the *Piazzu dei Pitti*. This grotto, constructed by Buontalenti, was used as an icehouse, and as such is described in Redi's clever and whimsical lines:—

'E voi Satiri lasciate  
Tante frottole e tanti riboboli,  
E del ghiaccio mi portate  
Dalla grotta del giardino di Boboli:  
Con alti picchi  
Di mazzapicchi  
Dirompetelo  
Sgretolatelo  
Infragnetelo  
Stritolatelo  
Finche tutto si possa risolvere  
In minuta freddissima polvere."

The group of Paris carrying off Helen placed here is by *V. de' Rossi*; Venus, by *Giov. Bologna*; and Apollo and Ceres, by *Bandinelli*. The statue of *Abundance*, higher up in the garden, was begun by *Giov. Bologna*, and finished by *Tacca*. The statues of rivers at the fountain in the small island, are by *Giov. Bologna*. The vegetation, laurels, cypresses, yuccas, &c., are magnificent. The gardens are only open to the public on Sundays and Thursdays.

The *Museo di Storia Naturale* open daily to the public, which, with the *Specola*, or Observatory, joins the Pitti Palace, resulted, in the first instance, from the pursuits of the Grand Ducal Medici, several of whom encouraged experimental science. The collections were greatly enlarged by Pietro Leo-

poldo, and much was added from the collections of Targioni, a naturalist of very great and universal talent; and the Museum contains many objects of importance and value.

The mineralogical series is particularly rich in beautiful Elba minerals, iron-ores, emeralds, red tourmalines, &c. The ornithological collection is well arranged: that of fossil bones, discovered in the Val d'Arno di Sopra, is particularly worthy of the attention of the naturalist; containing remains of mastodons, elephants, rhinoceros, hippopotami, tigers, hyænas, gigantic deer, &c. Lectures on mineralogy and geology, zoology, and botany, are given annually by professors attached to the museum; and a botanical garden, and collection of fruits, seeds, and wax models illustrative of vegetable physiology, form also a part of the establishment. The models in wax are interesting. The more ancient, by *Zummo*, a Sicilian, who executed them for Cosmo III., principally represent corpses in various stages of decomposition. The others are, more strictly speaking, anatomical, and display every portion of the human body with wonderful accuracy. They embrace also many curious objects of comparative anatomy, a branch much increased of late years. The wax models of vegetable anatomy, illustrative of the structure of plants, have been principally prepared under the direction of the celebrated Amici. The magnified models of the microscopic parasites which produce or accompany the disease of the vines are very interesting. Attached to the Museum is the *Tribune*, or *Temple*, erected by the present Grand Duke to *Galileo*, and inaugurated upon the meeting of the Italian Association for the Advancement of Science in 1840. In the centre is a statue of the Tuscan philosopher, surrounded by niches in which are placed busts of his principal pupils, and with presses containing the instruments with which he made his discoveries, including the achromatic telescope with which he discovered the satellites of Jupiter: also those employed in the experiments of



the celebrated Accademia del Cimento. Many of them were previously deposited in the Museum, others have been purchased by the Grand Duke. Under a glass cover is preserved one of the fingers of Galileo, sacrilegiously abstracted by Gori when his remains were removed from their first resting-place to the tomb erected by Viviani's heirs in the church of Santa Croce; two others were stolen at the same time; one by the canon Vincenzo Capponi, and still in the possession of his family, and the other by Cocchio, which is now in the Laurentian Library. The walls are beautifully inlaid with marble and jasper: the ceiling is richly painted in compartments, representing the principal events of the life of Galileo: all the talent of Tuscany has been employed for the purpose of rendering the tribune worthy of the object for which it is intended.

This tribune is said to have cost upwards of 36,000*l.*, without including the price of the manuscripts of Galileo and his pupils, which the Grand Duke has collected at any cost.

#### ACCADEMIA DELLE BELLE ARTI.

The Academy, which owes its origin to a society of artists established at Florence, in 1350, under the title of the Compagnia di San Luca, and which received the title of Academy from Cosmo I., was located in the suppressed Hospital of St. Matthew in 1784, by the Grand Duke Leopold. The building itself offers nothing remarkable in its architecture: in the first cortile or cloister are inserted in the walls several medallions and bas-reliefs by *Luca della Robbia*; some curious specimens of sculpture amongst others, John of Bologna's model of the Rape of the Sabines, now in the Loggia of Orcagna; an unfinished statue of St. Matthew, by *Michael Angelo*, &c. &c.

There is an extremely curious and interesting series of pictures in the gallery by early *Tuscan painters*, arranged chronologically, from *Cimabue* and *Giotto* down to *Fra Bartolommeo*; showing the gradual progress of the art. They were taken from convents and churches

during the French rule, and were not returned. The earliest work, the *Magdalen* (1), in the Byzantine style, supposed to date from the 13th centy., is prior to the revival of painting in Italy. Amongst the most prominent paintings are the following:—

2, *Cimabue*.—The Virgin, holding the infant in her arms, and surrounded by several angels. Taken from the church of Sta. Trinità, at Florence. 5, *Giotto*, twelve small subjects from the Life of St. Francis, from the church of Santa Croce.—3, *Buffalmacco*, a very curious picture, bearing the date of 1316, relative to Sta. Umilita.—4, *Giotto*, ten small subjects from the life of St. Francis, from the sacristy of Santa Croce.—6, *Giotto*, a large Madonna from the Convent of *Ognissanti*, Florence.—9, *Giotto*, the Life of Christ, represented in twelve small pictures, from Santa Croce.—10, *Lorenzo Monaco* (1410), a very curious picture of the Annunciation and four Saints; the faces of St. Proculus and Sta. Caterina very beautiful. This picture was formerly in the Badia of Florence.—11, *Taddeo Gaddi*, a Deposition, with the resurrection above.—12, *Gentile da Fabriano*, the Adoration of the Magi: in the foreground the adoration, above and in the distance the cavalcade of the kings. Most of the personages represented are evidently portraits. Some of the animals, are represented with uncommon accuracy. This interesting picture was formerly in the church of Santa Trinita at Florence, and bears the date of 1423.—13, *Angelo Gaddi*, the Virgin and Saints.—8, *Giottino*. A picture in three compartments, the centre one representing the Virgin and St. Bernard.—14, *Fra' Angelico da Fiesole*, a Descent from the Cross, possesses most extraordinary brilliancy of colouring.—15, *Lorenzo di Nicolo* (1401), a picture in three parts, the Virgin surrounded by Angels in the centre.—16, *Masaccio*, the Virgin and Child, not equal to the frescoes at the Carmine.—A. *del Castagno*, 17, Mary Magdalen; 18, Saint Jerome; 19, Saint John the Baptist; all remarkable for their ghastliness.—20, 21, *Filippo Lippi*, the Corona-

tion of the Virgin; a remarkable composition, perhaps the chef-d'œuvre of the master.—25, *Andrea del Verrocchio*, the Baptism of our Lord. Vasari says that the first angel on the right hand was painted by Leonardo da Vinci, when he was yet a youth: and that *Verrocchio*, on seeing his early excellence, gave up his art in despair of equalling his pupil.—26, *Sandro Botticelli*, the Coronation of the Virgin.—30, *Dom Ghirlandajo*, Virgin and Child and saints.—31, *Lorenzo di Credi*, the Birth of our Lord; one of his best works.—33, *Pietro Perugino*, Our Lord in the Garden of Olives, and 35, the Assumption of the Virgin. The figures below are those of S. Giovanni Gualberto, S. Bernard degli Uberti, and St. Michael. This picture, one of Perugino's finest works, and cited by Vasari, was painted in 1400, as stated in the inscription, and was brought here from the monastery of Vallombrosa.—37, a Deposition from the Cross; the upper portion by *Filippino Lippi*, and the lower by *Perugino*.—38, *Perugino*, a dead Christ on the knees of the Virgin, a beautiful picture.—*And. del Sarto*, 39, St. Michael, St. John the Baptist, St. Giovanni Gualberto, and St. Bernard.—41, A Pietà in fresco, from the Convent of the Annunziata at Florence; and 42, two young Children.—*Fra Bartolommeo*, 44, two frescoes representing the Virgin and Child.—45, a Madonna and Child, with Sta. Catherine and other saints.—46, The Virgin appearing to St. Bernard. This was the first work executed by this artist after he took the cowl. 58 and 62, eight Heads of Saints in fresco, and a ninth in oil, the last representing St. Peter Martyr with the features of Savonarola.—53, *Mariotto Albertinelli*, the Annunciation; a fine picture.—54, *Sister Plantilla Nelli*, the Marys and Saints; the feminine countenances of the latter are owing to the artist's inability to obtain male models in her convent.—*Angiolo Bronzino*, 72, the taking down from the Cross; grand, but unfortunately injured by the cleaner; 68, 74, Two fine portraits—one Cosimo de' Medici, the other S. Bonaventura, dated 1561: 82, a Dead Christ.—*Cigoli*, 93, Saint Francis in prayer; 95, Saint Fran-

cis receiving the Stigmata. An admirable painting: the expression of fatigue and utter weakness in the countenance of the Saint is admirably true to nature. According to the story, Cigoli felt himself unable to realize the idea of the Saint, when a pilgrim, wayworn and drooping, craved an alms. Cigoli requested him to serve as a model. The pilgrim consented, but dropped from debility: and, at that moment, the painter made the sketch which he worked up into this composition. The contrast between the angel above and the fainting saint below is very fine. This picture was in the monastery of San Onofrio at Florence, where Raphael's Cenacolo was recently discovered.

Opposite to the entrance into the gallery containing the above large pictures is a door opening into the collection of small paintings of the ancient Tuscan school, on wood, literally *painted tables*, as they are called in our old English. There are also a few works of other schools and later times. Observe the following:—3 and 8, *Filippo Lippi*; 10, *Fra Bartolommeo*, the Portrait of Savonarola as St. Peter Martyr: a most interesting portrait. It was formerly in the Convent of La Maddalena di Mugnone, a Dominican establishment near Florence.—48, *Perugino*, two portraits in profile, one of a superior of the order of Vallombrosa, the other of an abbot of that monastery. *Fra. Angelico da Fiesole*, 5, 6, 16, 17 (a Last Judgment; a fine composition), 22, 27, 32, 46 (an Entombment), 47, and 52.—“*Fra Angelico* was, as far as feeling and delicacy went, a far superior artist to most of those who followed Giotto; but, at the same time, that feeling led to weakness in execution. In a small room at the Accademia there is a great number of his pictures brought from various convents and churches, when they were suppressed by the French, and never returned. Among them there are two of the Last Judgment; in one, the figure of our Saviour is surrounded by glory and angels, and accompanied by the Virgin and Saints, and Apostles arranged precisely in the

manner, and the same materials are employed, as by Raffaëlle in the Dispute of the Sacrament (in the upper part). In the other there is more beauty in the groups, and agreeableness in the colour; its groups are more varied and full in action, and exhibit great originality of thought. His is a sentiment of beauty, and his the power of blending emotion with grace. His group in the last mentioned picture, of an angel dragging a sinner from among the blessed, is a powerful display of energy in feeling of the terrible and strong; whilst another group in the same work, of an angel administering to the enjoyment of a good person, is the essence of all that is gentle and amiable. His disposal of drapery is perfectly Giottesque, with great intelligence, truth, and grace; and I should think there could be no doubt that Raffaëlle, in the cultivation of his taste in Florence, drew largely upon his works, as well as upon those of Masaccio and Ghirlandaio. Fra. Angelico's commencement in the art was as a Miniatore with his brother, and it may be said that the quality of that style of art attaches to his larger works in their minute finishing, and the mode of it, viz.: hatching."—*T. P.*—25, *Carlo Dolci*, Portrait of Fra Angelico da Fiesole.

A staircase leads from the collection of small pictures to an upper gallery, where the cartoons of the older masters are arranged. The most remarkable are,—1, *Andrea del Sarto*, the Virgin and Child, and St. John.—2, the *Madonna della Gatta*, after Raphael.—8, *Correggio*, a Head of the Virgin.—*Fra Bartolommeo*, 13, 23, Saints Peter and Paul; 16, 17, St. Jerome and St. Dominick; 19, 20, the Magdalen and Sta. Caterina, for the beautiful picture of the Trinity in the church of San Romano at Lucca. 10, *Raphael* (?), the Virgin and the Infant Saviour in his sleep.—18, *Bronzino*, the Descent of our Saviour into Hades; a very elaborate drawing, and containing some hundred figures.—3-6, *Baroccio*, the Visitation of St. Anne, and the Apparition of Christ to the two Marys.—4, *Cignani*, Angels and Seraphim.

A very interesting work, and perhaps one of the most important for the history of the early Tuscan school of painting, has been recently completed under the direction of Professor Perfetti—*La Galleria dell'Accademia delle Belle Arti*. It contains engravings of all the authenticated pictures in the collection by first-rate engravers, accompanied by critical notices of each. It has since been followed, and on an uniform plan, by a description of the paintings of Fra Angelico da Fiesole, in the convent of S. Marco—a necessary complement to the history of the Florentine painters of the 14th and 15th centuries.

The Gallery of Casts for the use of students is in the same building as the academy. At one end of it is a fresco, representing the Repose in Egypt, by *Giovanni da San Giovanni*. At the door are placed casts of the finest of the three bronze gates of the Baptistry.

In this building are also rooms for those works of the pupils of the academy which have obtained prizes. Several Professors are attached to the Academy, who give instruction in the different departments of the fine arts.

The manufactory of *Pietre Commesse*, or Florentine Mosaic, is carried on here at the public expense. The skill attained by the workmen in turning the smallest particle to account is very entertaining. The employment is injurious to health; and when the workmen attain sixty years of age, they are comfortably pensioned by the government for the remainder of their lives.

**EGYPTIAN MUSEUM**, Via Faenza, No. 477, near the Fortezza da Basso.—*Cenacolo of Raphael*.—The Egyptian collection, formed by Rosellini, and which was formerly in the conventual buildings of Santa Caterina, has been recently removed to two large halls, appropriately fitted up in the suppressed monastery of San Onofrio, purchased by the government on the occasion of the discovery of the *Cenacolo of Raphael*. As the collection has not yet been arranged (1854), nor any catalogue printed, we are obliged to pass it over without description. Among the



remarkable objects are—a porcelain flask, with an inscription in Chinese characters, said to have been found in an Egyptian tomb; and the Scythian car, discovered in the sepulchre of a warrior of the time of Rhamses the Great, B.C. 1560. It is of wood, carefully worked, with ornaments of ivory. There are no fastenings of metal, all being of a vegetable substance. In the ancient refectory of the convent of San Onofrio, which has been preserved intact, is the beautiful fresco of the Last Supper, by *Raphael*, discovered in 1845. It is in *Raphael's* second manner, and the monogram of the artist, RAP. VR. ANNO. MDXV., on the robe of St. Thomas, leaves little doubt as to its origin, although no mention of this fresco is made by any of the biographers of the great painter. This may be explained by their having all lived long after him, and by their not having had access to this convent, which belonged to one of the most rigorous orders, and was hermetically shut to all persons, and especially males. The fresco was cleaned by an excellent artist, Sig. Ign. Zotti, who was one of its discoverers, and the celebrated artist Jesi had partly executed a beautiful engraving of it, which is now left unfinished by his death. The refectory has been purchased by the Tuscan government for 12,000 scudi, and has been arranged in the best manner for displaying this beautiful work of art. It is opened daily to the public under the same restrictions as the other Museums.

#### LIBRARIES.

Florence is remarkably well provided with libraries: for, besides those which we have already mentioned, there are others of great importance.

The *Biblioteca Marucelliana*, in the *Via Larga*, is principally composed of printed books, and was bequeathed to the public by its munificent collector, the Abate Francesco Marucelli, who died in 1703. It was opened to the public in 1752, and from funds left by the founder, assisted by the public treasury, the best new publications are

added to it. It is principally rich in works on literature and the arts. It is under the same management as the Laurentian. The Marucelliana is only open Monday, Wednesday, and Friday, from nine till one o'clock, and is closed upon every holiday. It has an excellent though rather complicated classed catalogue, compiled by the founder.

The *Biblioteca Magliabecchiana* contains both manuscripts and printed books. It is named from its founder, Antonio Magliabecchi (d. 1714), the most singular of bibliomaniacs, for he read all the books which he bought. Up to the age of forty years, he was a goldsmith upon the Ponte Vecchio, when he obtained the appointment of librarian to Cosmo III., having, however, already acquired a large portion of his stores. "Two or three rooms in the first story of his house were crowded with books, not only along their sides, but piled in heaps on the floor, so that it was difficult to sit, and more so to walk. A narrow space was contrived, indeed, so that, by walking sideways, you might extricate yourself from one room to another. This was not all; the passage below stairs was full of books, and the staircase from the top to the bottom was lined with them. When you reached the second story, you saw with astonishment three rooms, similar to those below, equally full, so crowded that two good beds in these chambers were also crammed with books. This apparent confusion did not, however, hinder Magliabecchi from immediately finding the books he wanted. He knew them all so well, that even as to the least of them it was sufficient to see its outside, to say what it was; and indeed he read them day and night, and never lost sight of any. He ate on his books, he slept on his books, and quitted them as rarely as possible."

The library is under the same roof with the Uffizi Gallery. A copy of every book published in the Tuscan states must be deposited here, and the number of volumes, which of course is constantly increasing, amounts to upwards

of 150,000. The manuscripts are upwards of 12,000 in number. A large proportion are historical.

The classification, which was effected by the first librarian *Cocchi*, may be profound, but is deficient in the best quality of a catalogue, — simplicity. The four principal branches, Belles Lettres, Philosophy and Mathematics, Profane History, and Sacred History, are each subdivided into ten sections; and, according to this arrangement, the first section of the whole library contains works on Grammar, and the last, the various editions of the Bible. Alphabetical indexes facilitate the researches of the inquirer. The library is open every day, except Sundays and festivals, from nine till two. Among the rare works it contains are the following:—Two copies, one on vellum. of the Mayence bible, 1462; a copy on vellum of the first printed edition of Homer, Florence, 1488, with miniatures; Cicero ad Familiares, the first book printed at Venice, 1469; a magnificent Anthologia of Lascaris, Florence, 1494; Dante, with the commentary of Landino, printed on vellum at Florence, 1481, embellished with miniatures within, and on the outside with nielli. This copy was presented by Landino to the Signory of Florence. The manuscripts were carefully catalogued in the last century by the celebrated Giovanni Targioni, then librarian of the Magliabecchiana; but as great additions have been since made, that catalogue has remained incomplete. The confusion into which the departments both of printed books and MSS. have fallen of late years is greatly to be regretted. To it may be attributed the reported disappearance of several of the most valuable MSS.

*Bibliotheca Panciatichi*, the property of the noble family of that name, in the Palazzo Ximenes, Borgo Pinti, is very rich in MSS., especially of the early Romanceros.

*Archivio Publico*, or Public Record Office, now occupies all the apartments in the eastern wing of the Uffizi, immediately beneath the Galleria. All the public records have been recently united here, and are now in progress

of arrangement. The most important are those arranged in a series of rooms on the court of the Uffizi, consisting of ancient rolls or charters, of which there are nearly 140,000, some as old as the middle of the 8th centy.; of the archives of the republic from the earliest period, and of the Medicean archives (*Archivio Mediceo*), including those brought from Urbino, and extending from the correspondence of Cosimo il Vecchio to the extinction of his race. Amongst the administrative portion of the archives, several rooms are filled with those belonging to the several suppressed religious orders, admirably arranged, and containing important documents for local history. The documents relating to the finances of Florence, its loans, &c., are also very interesting. Permission to examine and copy the documents is liberally granted on application to Cav. Bonaini, the superintendent, under certain restrictions. Every copy made must bear the verification of the officer who collates it with the original, for which a fee is payable.

Another branch of the *Archivio*, is that relating to the noble families of Tuscany, *Archivio della Nobiltà*, created by a decree of the first sovereign of the House of Lorraine, who ordered all families having claims to the quality of noble to send in their documents. It contains a valuable collection of papers on the Family History of Central Italy. Amongst these, not the least worthy of a glance from the passing visitor are the *Libri d'Oro* of the different small towns which have a right to create nobles by inscribing their names on such registers. We have elsewhere alluded to the abuse of that privilege by the municipality of Fiesole, and the ridicule which many foreigners, and particularly English, have drawn upon themselves by the purchase of such foolish honours. Not only, however, have they become nobles, but they have assumed the titles of Marquess, Count, Baron, &c., and even the arms of royal houses. This abuse has been very judiciously put a stop to. It is scarcely necessary to say that these assumed titles have no real existence.

## CHARITABLE INSTITUTIONS.

The enumeration of these would far exceed our limits. One of the most curious and ancient is

The *Compagnia della Misericordia*, whose establishment is on the south side of the Piazza del Duomo, at the corner of the Via della Morte, and opposite the Campanile. It was instituted about 1244, and Landini (*Storia della Com. d. Misericordia*, p. 25) gives a curious account of its origin. It was established out of funds arising from fines for profane swearing, mutually imposed upon themselves by the porters employed by the extensive cloth manufactories of Florence, upon the suggestion of their "Dean," Piero di Luca Borsi. The benefits it conferred were so great, that it soon received the support of the principal citizens of the republic, who associated, according to the plan of the original institution, for the purpose of giving assistance in cases of accidents, of aiding the wounded sick, and, in case of sudden death, to ensure for the corpse a Christian burial. This religious society includes persons of all ranks, from the Grand Duke downwards. When on duty, they wear a black monastic dress, with a hood which conceals the countenance. The city is divided into districts, and the members into *giornate* or days, about 40 being on duty daily, who name a director, whose orders are implicitly obeyed. All, however they may be engaged, attend at a moment's warning, on being summoned by the toll of their great bell, to perform the duties required. The principal duty of the brotherhood is to convey the sick to the hospital and to relieve their families during the illness. The institution also gives annually a certain number of marriage portions to young females. So great is the respect in which the *Misericordia* is held, that, as it passes, all persons take off their hats and the military carry arms.

The chapel contains a good bas-relief by *Luca della Robbia*.

The *Ospedale di Santa Maria Nuova* was founded in 1287, by *Folco Portinari*,

the father of Dante's Beatrice: it now contains beds for 1200 patients, and is remarkably well managed. It is the anatomical and medical school of Florence, and has produced some of the most eminent physicians and anatomists of Italy. In the remains of an old cloister of the church of Sta. Maria Nuova, adjoining the hospital, is a fresco, by *Fra Bartolommeo*, of the Last Judgment.

The *Ospedale di Bonifazio* (on the west side of the Via S. Gallo, not far from the Porta S. Gallo), so called from having been founded in 1377, by Bonifazio Lupi of Parma, Marquis of Soragna, who having been a condottiero in the pay of the republic, was made a citizen of Florence. It is a splendid building, richly endowed, and containing within its walls various establishments. Its principal destination is that of a lunatic asylum, and attached to it is the military hospital. It has also wards for cutaneous diseases and incurables.

*Santa Maria degli Innocenti*, in the Piazza della Sta. Annunziata, already referred to (p. 485) as an hospital for foundlings, receives annually about 3500 children, not only from the city, but every part of the grand duchy. The children are immediately placed with nurses in the country, very few, except the sick, being retained in the establishment. Within the last 20 years the admissions have been 34,980, and the deaths 15,800; giving a gross mortality of 45 per cent.

Amongst the recent institutions is the *Società di San Giovanni Batista*, founded in 1827, partly for keeping alive devotion to the patron saint of Florence, and partly for the purpose of endowing poor maidens. The bestowing of marriage portions has ever been one of the most favourite charities in Tuscany, as it is throughout Italy. The sums thus distributed amount to between 3000*l.* and 4000*l.* in Florence alone. Schools are numerous.

*Theatres*.—There are nine theatres. The principal are, — 1, *La Pergola*. This is under the management of 30 noble proprietors, called "*Immobili*," and is now the opera: the performances



are usually mediocre, excepting during the Carnival. The house is handsomely fitted up, and is capable of containing 2500 persons. The modern opera had its birth in Florence: it arose under the auspices of the Grand Duke Ferdinand I.; and the “*Dafne*” of Ottavio Rinuccini, acted 1594, is the first genuine specimen of this species of composition; that is to say, of a drama entirely set to music. The original Pergola was built by Tacca, in 1650: it was of wood, and stood till 1738, when the present fabric was erected.—2, *Teatro del Cocomero* (degli Infuocati), where, usually, comedy and tragedy are acted.—3, *Teatro Nuovo* (degli Intrepidi).—4, *Teatro Leopoldo*, formerly called del Giglio, near the Piazza del Granduca, enlarged and embellished in 1841, and opened for the performance of music.—5, *Teatro Goldoni*, in the Via S. Maria, on the south side of the Arno; connected with it is a day theatre, or *Arena*, an open space for various spectacles.—6, *Teatro Alfieri*, in the Via Pietra Piana, remarkable for the beauty of its internal decorations.—7, *Teatro dei Solleciti* in the Borgognissanti.—8, *Teatro degli Arrischiati*, in the Piazza Vecchia. The two last are minor theatres. In the latter the popular character of Stenterello, the ridiculous personage of the Florentines, is represented during the Carnival, and is well worth seeing by the passing traveller.—9, *Teatro delle Stinche*, near the Piazza di Santa Croce, a large theatre for equestrian performances.

#### POPULAR FESTIVALS.

There are several popular and other festivals yet kept up at Florence, which are sufficiently remarkable to make it worth while for the traveller to arrange his time so as not to lose them.

*Midsummer-day*, or the feast of St. John the Baptist, the ancient protector of Florence, is solemnised by the races of the *Cocchi*, in the Piazza of Santa Maria Novella. These *Cocchi* are imitations of the Roman cars, but have four wheels, and were invented by Cosmo I. Each is drawn by two horses. In these races there is much fun and little skill. On the vigil of

the Saint's day there are fireworks on the Ponte alla Carraja, and races like those in the Corso at Rome during the last days of the Carnival. The race-course is the streets, and extends from the Porta al Prato to the Porta Santa Croce: the horses are without riders. On the morning of the festival the Court attends high mass in the Cathedral, and afterwards the races in the Piazza di S. M. Novella. In the evening performances of music take place in the Piazza del Granduca, and of the Duomo: the principal streets and buildings, such as the Cupola, and Campanile of the Cathedral, S. Giovanni, and the Palazzo Vecchio, are illuminated.

*Saturday in Passion Week*.—A chariot, laden with small mortars or chambers, and filled with fireworks, is brought in the morning into the Piazza del Duomo, and placed opposite to the central door of the cathedral. A string is carried from the chariot to the choir by which a dove is made to descend on the former, whereupon fireworks go off. This takes place when the choir has reached the “*Gloria in excelsis*,” the mortars are then discharged, and all the bells in the city, which have been silent during the week, begin to ring. The chariot is then dragged to the “*Canto de' Pazzi*,” and the remaining fireworks are there discharged. *Pazzin' de' Pazzi* is said to have been the first of the Crusaders who scaled the walls of Jerusalem in the crusade of 1088; and, as the story goes, the “*Pio Goffredo*” granted to him in reward, the arms of Bouillon, and some bits chipped off the Holy Sepulchre, which, when brought to Florence, served to light the holy fire. At all events, the Pazzi appear in the middle ages to have distributed the holy fire at Florence, in the same manner as was done at Jerusalem, going from house to house with a torch. This festival is popularly called *lo scoppio del carro*.

*Monday Thursday*.—The Grand Duke performs the ceremony of washing the feet of twelve poor old men in the Pitti Palace. This performance is not, however, peculiar to Florence, but is gone through by the Pope, and other Catholic princes.

*Ascension Day* is kept as a species of popular jubilee; everybody makes holiday. The *Cascine*, in particular, are filled with family parties of the richest and of the poorest citizens, taking their merry banquets.

The *Feast of the Corpus Domini* is celebrated here with great pomp and with the ceremonies usual in Roman Catholic towns.

*The Assumption of the Virgin*, Aug. 15.

—The images of the *Virgin* in the streets are dressed up with silks and flowers, and sometimes musical services are performed before them.

*The Nativity of the Virgin*, Sept. 8th.

—Altars are erected in the streets, and decorated with flowers, and the young folks, *i. e.* up to manhood, amuse themselves with paper lanterns, carrying them suspended to poles. The principal scene of this festivity, which is called the *rificolone* or *fierucolone*, is the *Via dei Servi*. A sort of fair precedes it, principally attended by the inhabitants of the province of Casentino, and of the mountains round Pistoia, who bring yarn and small objects for sale. This fair is held in the *Piazza dell' Annunziata*, and of the *Duomo*, and in the *Via dei Servi*.

*Twelfth Night*.—On the vigil of this feast a strange noisy ceremony takes place among the lower classes, called the *fiesta della befana*, supposed to be derived from the ancient religious pantomimes.

On the *Feast of Sta. Anna* (26th July), the anniversary of the expulsion of Walter de Brienne, the church of Or San Michele is decked with banners of the different *Arti* and *Sestieri* (Arts and Trades) of Florence.

#### NEIGHBOURHOOD OF FLORENCE.

Besides the places described on the different routes in this beautiful neighbourhood, the following may be noticed, taking them according to the different gates by which they can be reached.

*Porta alla Croce*.—At a short distance from this gate, a little to the left of the road, are the remains of the suppressed monastery of S. Salvi, containing a Last Supper by *Andrea del Sarto*. "It is in perfect preservation, being the

only thing respected by the rabble and soldiers in the siege of Florence in 1589. So says Vasari. It is an impressive and effective work, although the heads are somewhat wanting in dignity."—*C. W. C.*

#### *Porta a San Miniato.*

When standing upon the bridges of the Arno, the stranger may have observed several buildings in the distance, upon a hill to the eastward of the city. These are the convent and church of *San Miniato al Monte*. After quitting Florence by the *Porta San Miniato*, and ascending, by a cypress avenue, the *Via Crucis*, you reach a terrace commanding the city below, and on which the Franciscan convent of *San Salvatore del Monte* is situated. This church was built by *Cronaca*, and "is of such exquisite proportions, that Michael Angelo used to call it *la bella Villanella*." *Milizia*.—To the south-east of this church is the convent of *San Miniato*, with its church, now disused, in a situation, used for a military post, in the last siege of Florence, when the citizens vainly endeavoured to preserve the expiring republic from the tyrannical grasp of the Medici. *Michael Angelo* had been appointed *Commissario Generale*, and to him the fortifications of the city were intrusted; and *San Miniato* being a very important outpost, he raised around it the regular fortifications which, in part, still remain. The convent belonged to the Cluniac order of the Benedictines until 1773, when it passed to the monks of *Monte Uliveto*. The machicolated palace, attached to it, was formerly a possession of the *Mozzi* family of Florence, from whom it passed to the archbishop and the monks. From the terrace in front of the church is one of the finest views about Florence.

A church, in honour of *St. Miniato*, had been erected here in very early times. It is on record, that *S. Frediano*, who was bishop of *Lucca* in the 7th century, was accustomed to come every year in solemn procession, with his clergy, to prostrate himself before this shrine; and when *Charlemagne* was at *Fiesole* he considered this monastery to be one

of the places upon which it became him to confer donations. But in the course of the troubled times which ensued, the church and the monastery went to decay. In 1013, Hildebrand, bishop of Florence, laid the first stone of the church which still exists. In this undertaking he was assisted by the Emperor Henry II., whose near relation, James of Bavaria, was at that time bishop of Fiesole. "The plan of S. Miniato is that of the Latin Basilica. It is a noble church, of large dimensions, and, in the style of its architecture, dismissing the Lombard altogether, seeks to return to Roman proportions and Roman simplicity, offering a remarkable contrast to the buildings which were erected at the same time in other parts of Italy. This, no doubt, resulted in great measure from the materials of which it was composed,—the pillars and marbles of ancient Roman buildings; but much of the change must have been owing to the architect. Some man of genius (as was the case, afterwards, at Pisa) must have arisen at the time, whose taste was superior to the age. The pillars are single shafts; not stunted, as in the Lombard churches, but of good proportions; with capitals free from imagery, and either antique or skilful imitations. In the construction of this church there is another architectural peculiarity. Large arches are thrown, at intervals, over the nave, connected with smaller arches, which are thrown over the aisles; at once assisting to support the roof, banding the whole fabric together, and giving it additional strength. When these arches occur, the pillars are exchanged for compound piers, one shaft of which is carried up to meet the arch above. In this church the crypt is made of more importance than the sanctuary itself. The nave leads direct to the crypt: whilst the sanctuary can only be reached by ascending a flight of steps. The mosaics are believed to have been added in the 13th century. The campanile was rebuilt [by Baccio d'Agnolo] in 1519. The principal front was rebuilt in the 14th century, in the style of that age." — *Gally Knight*. The mosaic forming the floor of the church, in a band from the door to

the altar, is of black and white marble; it is arranged in very beautiful rosettes, of lions, griffons, &c.; and in a circular compartment representing the signs of the Zodiac, as in the baptistery. This mosaic bears an inscription dated 1207.

The middle or raised church, consisting of the choir, anti-choir, and tribune, is very curious; in front is the space reserved for the neophytes, separated from the choir by a barrier, covered with mosaic, at the S. extremity of which is an ambone or pulpit. The tribune, or semicircular recess behind the choir, consists of 5 circular arches, in each of which is a window formed by a slab of Serravezza marble, which, allowing a certain amount of light to pass through it, produces a very pleasing effect. Upon an altar, on the rt. of the tribune, is a picture of St. Giovanni Gualberto, attributed to *Giotto*; on the vault of the apse is a mosaic of S. Miniato, offering his crown to the Saviour, with the date of 1297.

The altar of the Crucifixion, in the centre of the nave, at the extremity of the mosaic pavement, was erected in 1488; it formerly contained the miraculous crucifix of S. Giovanni Gualberto, now in the church of Sta. Trinita. The tabernacle of the altar is surmounted by an eagle upon a woolpack, the arms of the Guild of Merchants, and opposite is the device of P. de' Medici, by whom the altar was erected—a "falcon belled and jessed," sculptured by Michelozzi. The picture over the altar is of the school of *Giotto*, but of little merit.

The *Chapel of St. James* on the left-hand side of the nave was erected from the designs of *Antonio Rossellini*. He was both sculptor and architect, and by him is the sepulchre of Jacopo, the Cardinal of Portugal (died 1459). Death, but most tranquil, is expressed with admirable truth. The accessories are in a cinque-cento style. The floor is in imitation of *Opus Alexandrinum*. In the roof are medallions by *Luca della Robbia*, considered by Vasari as the best of his works.

The crypt, which is about 4 ft. below the level of the nave, is supported on 8 small columns of different styles



of architecture, material, &c., evidently brought from other edifices. Under the principal altar in it, are preserved the bodies of S. Miniato and his companions. The roof of the tabernacle was painted by Taddeo Gaddi in 1341. The altar is enclosed by an iron railing, made by *Petruccio Batti* of Siena, the same who in 1349 executed that in the cathedral of Fiesole.

The sacristy on the S. side of the choir is a lofty square chamber, with a pointed roof, the walls entirely painted by *Spinello Aretino*, and representing events in the life of St. Benedict. Commencing by the S. wall are—St. Benedict leaving his father's house; his miraculously rendering whole a vase broken by his nurse; his interview with Totila; his death, and the vision of St. Maur. On the W. wall, St. Benedict assuming the monastic habit at Subiaco, and fed in the cave, in spite of the devil; St. Benedict restoring life to a monk, crushed by the fall of a part of his convent; St. Benedict and a monk who was tempted by the devil to absent himself from the choir during the time of meditation. On the N. wall St. Benedict tempted by the archfiend, in the form of a blackbird; proclaimed superior of his order; marking the site of his convent at Monte Casino; and saving St. Placidus from drowning. On the E. wall St. Benedict leaving his convent to the joy of his brother monks; receiving St. Maur and St. Placidus into his Order; blessing a stone, which no effort could move, the devil being seated upon it; discovering the roguery of Totila in not believing the prophetic spirit of the saint. The compartments of the roof contain figures of the Evangelists, painted in 1400, by *Nicolo Gerini*: round the choir, and below Spinello's frescos, are some fine inlaid (Tarsia) wood-work presses, by Monicatto (1472). The paintings in the Campo Santo, also by *Spinello Aretino*, are faded and damaged.

*San Miniato* is the scene of the call of San Giovanni Gualberto (died 1070). (See Vallombrosa.) His meeting with the murderer of his brother took place at the foot of this hill, where

a shrine with an inscription is let into the wall, and the crucifix, which appeared to bow its head to him, was preserved here until the suppression of the monastery. The church of San Miniato is now closed, but the keys are at the farm-house.

*Porta Romana*, called also *Porta S. Pier Gattolini*.

*Poggio Imperiale*.—This palace is approached by a broad road, which inclines to the l. hand just outside of the *Porta Romana*, and continues during an ascent of more than half a mile, between lofty cypresses, intermixed with oak and larch. It was built by the Duchess Magdalen of Austria, wife of the Grand Duke Cosmo II., about 1622. It is said to contain 700 rooms, a story, which, it has been remarked, is refuted by counting the windows. The apartments are not remarkable, but contain some good works of art. The wounded Adonis is attributed to *Michael Angelo*. There is also a whole room full of King Charles's beauties. In the dining-room is a small statue of Apollo which is said to be the work of *Phidias*, and is of exquisite beauty. It was considered to be the finest statue at Florence by Canova, who, whenever he was there, took his friends to see it. The present Grand Duke has allowed it to be copied, which his predecessors did not, and one of the copies is said to have been sent to Russia, another to America. In the garden are four of the statues once placed in the façade of the Duomo, and which were removed when it was so barbarously destroyed.

Above Poggio Imperiale is the hill of *Arcetri* (*in arce veteri*), celebrated for the *Verdea*, the sweet wine which it produces, and so praised by Redi, who sang the wines of Tuscany with such enthusiasm:—

"Altri beva il *Falerno*, altri la *Tolfa*,  
Altri il sangue che lacrima il *Vesuvio*:  
Un gentil bevitore mai non s'ingolfà  
In quel fumoso e fervido diluvio.  
Oggi vogl'io che regni entro a' miei vetri  
La *Verdea* soavissima d'Arcetri."

*Bacco in Toscana.*

Near the hill, and above the Pian di Giuliani of Arcetri, is *Galileo's Ob-*

*servatory*, still called the *Torre del Gallo*, from its having belonged to the Galli family. Here, it is said, were made most of those observations on the moon to which Milton alludes, when saying that Satan's shield—

“Hung o'er his shoulders like the moon whose  
orb  
Through optic glass the Tuscan artist views  
At evening from the top of Fiesole,  
Or in Valdarno, to descry new lands,  
Rivers or mountains, in her spotty globe.”

The tower is not approachable by carriages. It does not seem much altered, but is now annexed to some farming buildings. At a short distance from the observatory is the *Villa del Gioiello*, the residence of the astronomer, and where he is said to have received Milton when the latter was on his travels. Here he dwelt till he died. An inscription in Latin on the outer wall points it out.

*Hill of Bellosguardo.*—On the rt., on leaving the town by the *Porta Romana*. No traveller should fail to ascend this hill, which commands a most extensive and beautiful view of Florence and of the Val d' Arno.

*La Certosa in Val d' Emo.*—A pleasant excursion may be made to this Charter-house, situate about  $2\frac{1}{2}$  m. from Florence. Soon after passing the village of Galluzzo, it opens upon the road by an ancient gateway, surmounted with St. Laurence, through which no female can enter except by permission of the archbishop, and out of which no monk can pass; but visitors are only admitted by the S. gate from a road which ascends the hill about a quarter of a mile farther on. This precinct constitutes the whole property of the once opulent community: their lands were united to the government domains. The *Certosa* was founded about 1341, by Niccolò Acciajuolo, a Florentine, Grand Seneschal of Queen Giovanna of Naples. *Andrea Orgagna* was the architect; and wherever the original Gothic remains it is in a grand style. Acciajuolo requested permission of the Republic to fortify his monastery. The building crowns a beautiful and regularly shaped hill, covered with olives and vines, in

the angle formed by the junction of the Emo and Greve torrents, and rising nearly 400 feet above them; and its first aspect, with its fine Gothic windows and battlements, is much more that of a mediæval fortress than of a sacred edifice. The church is dark and grand. The series of paintings from the life of St. Bruno, by *Poccetti*, have merit. In the adjoining chapel, “*delle reliquie*,” are also frescos by him. Around the main church, on the eastern side, is a curious line of chapels: the *Capella di Santa Maria*, which opens out of this corridor, is nearly unaltered; the style is an Italian-Gothic. The stalls for the monks are elegantly carved and inlaid, and the rich pavement is kept delicately clean; and indeed, considering the very limited means of the Carthusians, the place is in capital order. In this chapel there are a good painted glass window, and several interesting paintings of the early Florentine school, amongst which are two or three by *Fra Angelico*. The small *Chapel of St. John* has a fine painting of the saint by *Benvenuti*. A flight of steps leads from St. Mary's chapel to the *subterranean chapel*, which contains the tombs of the founder and his family: the tomb of Niccolò himself is by *Orgagna*. A canopy, supported by four twisted columns, is placed over the full-length statue of the deceased. He is in full armour; the countenance fine and expressive. A long inscription, in Gothic capitals, records his deeds. Three slab tombs beneath, and in front of the altar, in relief, represent his father, his sister Lapa, and his son Lorenzo. The details of the costume are curious, and as perfect as when they were carved. Lastly is the tomb of Angelo Acciajuolo, Bishop of Ostia (died 1409), by *Donatello*: the sculpture, in alto-rilievo, most elaborate; the border of fruit and flowers, by *Giuliano di San Gallo*, which surrounds the principal figure, is very beautiful. The *Capitolo*, or *Chapter-House*, opening from a passage that leads from the choir to the great cloister, is disposed and decorated as a chapel. It contains the monument of Leonardo Buonafede (died 1545), by *Francesco da*

*San Gallo*, the son of *Giuliano*—a beautiful recumbent figure, in bold alto-rilievo. His head rests on a pillow; his feet are bare. The Crucifixion in fresco, by *Mariotto Albertinelli* (died 1512), the scholar of Fra' Bartolomeo, rivals the works of his master. Many of the paintings of the early Florentine school, which were formerly here, have been removed to the Accademia delle Belle Arti.

The courts and cloisters are interesting. One small cloister is glazed with stained glass, from the designs of *Giovanni da Udine*. It consists of tablets of the life of St. Bruno, inclosed in arabesques. The refectory is a fine apartment, with a pulpit by *Mino da Fiesole*, from which pulpit one monk reads to the rest during meals, at which they meet only on Sundays; on other days each monk dines solitarily in his cell. The cells of the monks are, according to the rule, small detached houses. In front of the church is a large court surrounded by apartments, in one of which, now surmounted by his bust, Pius VI. resided for some time, when removed from Rome by the French. The inner cloister, into which the cells open, is a fine square surrounded by porticos; the centre has been converted into a Campo Santo. There are now only 24 friars in the establishment.

A small contribution may be given by visitors towards the repairs of the Certosa, for the monks are poor, and have but very inadequate means applicable to that purpose.

#### *Porta al Prato.*

10 m. from Florence is *Poggio a Cajano*, a villa of great interest, anciently belonging to the Cancellieri of Pistoia. As it now stands, it was rebuilt by Lorenzo, who employed *Giuliano di San Gallo* as his architect. The vaulting of the principal salone was considered as a masterpiece of boldness. This apartment was afterwards decorated at the expense of Leo X., who employed some of the best Florentine artists upon the frescos, which still remain,—*Andrea del Sarto*, *Franciabigio*, and *Pontormo*: the subjects are

all classical, but applied, though with some degree of *straining*, to the history of Lorenzo. Here, on the 19th of October, 1587, expired Francesco I., and on the following day, the profligate Bianca Capello. Some say they died in consequence of partaking of the poison which they had prepared for their brother Ferdinand, who succeeded to the Grand Duchy. Having discovered, as the story goes, the intended treachery, he drew his dagger, and compelled them both to feed upon the fatal viands. This seems, however, to be a legend; and the best opinion is, that the wretched pair died in consequence of disease brought on by their excessive gluttony and intemperance. A suspension bridge over the river Ombrone, which runs through the park, was erected in 1833 by the Grand Duke. It was the first bridge constructed in Tuscany on this plan. It is about a quarter of a mile from the high road.

*La Petraja di Castello*,  $3\frac{1}{2}$  m. from Florence, formerly a stronghold belonging to the Brunelleschi family, and sturdily defended, in 1364, against the Pisans and the bands of Sir John Hawkwood, who, at that period, was in the service of the enemies of Florence. One tower of the castle remains, but modernised. *La Petraja* was brought into its present form by *Buontalenti*, and is one of the Grand Duke's summer residences. In the garden is a beautiful fountain in the cinque-cento style, surmounted by a lovely Venus by *Giovanni da Bologna*. The shady plantations of cypresses, the evergreen oaks and laurels, are most luxuriant, and the view of Florence, of the hilly country to the S. of it, and the Val d'Arno completes the charm of the scene. The frescoes by *Il Volterrano*, in the logge, have merit as works of art, and are interesting on account of the numerous portraits which they preserve. Amongst the great folks, grand dukes, popes, and cardinals, we again meet with Tomaso Trefredi. Some portions have a humorous cast, as, for example, a half-drunken German landsknecht, keeping back the crowd from the presence-chamber of Pope Clement



VII. The gardens are well laid out, and the florist will find one of the richest collections of ornamental and out-door plants and flowers in Italy. At the foot of the hill on which La Petraia stands, is

*Castello di Quarto*, also a pleasant villa, part of the ancient patrimony of the Medici. The shady garden is embellished with fountains fed by streams which descend from Monte Morello, and statues by *Ammanato*; one colossal figure is said to represent the Apennines. Near Castello is the handsome *Villa Demidoff*, once the property of Jerome Bonaparte, delightfully situated. About 2½ m. farther is the celebrated china manufactory of La Doccia, the property of the Marquis Ginori.

The *Cascine* are, perhaps, rather unjustly depreciated by travellers. Their name is derived from the dairy to which they are an adjunct. They are the Hyde Park of Florence for the display of fashionable equipages and equestrians. Between the roads which form the carriage drive and the Railway are plantations, pastures for the cows, and a race-course. In these there is nothing remarkable; but the surrounding landscape is magnificent. In the early part of the summer, the fire-flies swarm here, and afford a curious spectacle. At a later period of the year they are replaced by glowworms, which, throughout the North of Italy, have a brilliancy much exceeding that of our British species.

In the *Cascine* (as well as in many parts of Florence) you are beset by the flower-girls (*Fioraje*) offering, or rather forcing their bouquets upon you. Their practice is, if you will permit them, to supply you with flowers during your stay, for which they expect, of course, a buona-mano upon your departure. The women generally wear the great flapping round hat, often wreathed with artificial flowers; and, on festival days, very smart aprons, pearl necklaces, and all sorts of trinketry and finery.

*Porta San Gallo.*

Outside the Porta S. Gallo, and close to the Mugnone torrent, is a handsome

promenade, well planted and furnished with seats; it is much frequented in the summer season, and is very convenient for families having children, who live in this neighbourhood.

*Careggi*, distant 3 m., built by Cosimo Pater Patriæ, from the designs of *Michelozzi*, is unaltered in its general outline; but it is no longer a royal villa, having passed into private hands in 1780. It has great interest, in being one of the most favourite residences of Lorenzo the Magnificent; and here the meetings of the celebrated Platonic academy were held. Here, on the 7th of November, the supposed anniversary of the birth and death of Plato, the members held their symposium; and here died Cosimo on the 1st August, 1464, and Lorenzo on the 8th April, 1492, shortly after his memorable interview with Savonarola. Careggi, and the estates around it, now belong to an English gentleman, Mr. Sloane, by whom the gardens have been much improved. The interior of the villa has been entirely modernized, and offers no souvenirs of the great men who once inhabited it. At the S.W. angle is a handsome terrace or loggia, surrounded by Doric columns, supporting a roof on which are some frescoes, painted by *Pontormo* and *Bronzino*, in the time of Alessandro de' Medici (1536). The view over the valley of Florence from this spot is very beautiful. The present owner of Careggi is collecting a series of portraits of all the illustrious men who rendered this residence of the Medici so celebrated, wherewith to adorn the apartment in which the magnificent Lorenzo breathed his last.

Between Careggi and Fiesole are situated several handsome villas,—that of the late Madame Catalani—the Villa Salviati, a fine specimen of the Villa Architecture of the 16th century, now the property of Mario, the singer; the Villa Palmieri, celebrated by Boccaccio; and at the base of the Hill of Fiesole, the Villa Rinuccini, laid out like an English pleasure-ground; the Villa Mozzi; and Villa Guadagni, built and inhabited by the historian Bartolomeo della Scala.

Two carriage-roads lead to Fiesole, from the Porta a Pinti and the Porta San Gallo, the former is the best: the two roads meet at the Convent of San Domenico. Hence, until recently, the road was no longer practicable for any wheel carriage, but there is now an excellent road of  $1\frac{1}{2}$  miles in length, made at the expense of the city of Fiesole. In England we should have formed a joint-stock company, and issued shares to raise the supplies: the Fesulans issued titles of nobility. They have a *Libro d'Oro*, and those inscribed therein gain particular rank. No one can be presented at court unless he is *noble*, and there was the most ample demand for the honour. Marquesses, counts, and barons, who paid various sums, 300 dollars and upwards, for their patents, have been created by dozens. We regret to add that, both here and elsewhere in Tuscany, several Englishmen have been amongst the purchasers of such ridiculous honours.

The road is most lovely as it winds upwards bordered by gardens of villas. From Florence to the top is less than an hour's drive.

The *Dominican convent* was founded in 1406. The church is attributed to *Brunelleschi*; but if so it is not in his best manner, and has been much altered, though in good repair. It contains a fine picture by *Fra Angelico*. After passing San Domenico the new road strikes off to the rt., passing under the cypress woods of La Doccia, beyond which we see the first fragments of the Cyclopean constructions of Etruscan Fiesole on the rt. The pedestrian however will do well to follow the old and more direct path, which passes near the

*Villa Mozzi*, erected by Cosimo il Vecchio. This is one of the most interesting and beautiful spots in the neighbourhood of Florence. In ancient times, the grounds of this villa are said to have been chosen by Catiline as a place of deposit for his treasures. He flew to Fiesole on quitting Rome, the leader of a desperate cause; and was defeated near Pistoia, almost within sight of this Etrurian hill. In 1829 a treasure of about 100 pounds of Roman

silver money, all of a date anterior to the conspiracy of Catiline, was found in the garden. This villa continued in the possession of the Medici family, and here the Pazzi intended to have carried their conspiracy into effect in 1478. (See Machiavelli, *Istor. Fior.* viii.) Lorenzo ever retained a predilection for this villa, and the terrace still remains, which is said to have been his favourite walk. Pleasant gardens and walks bordered by cypresses add to the beauty of the spot, from which a splendid view of Florence encircled by its amphitheatre of mountains is obtained; and Hallam has described the scene in language so poetical and yet so true, that we give the traveller the pleasure of comparing it with the view which he will behold:—"In a villa overhanging the towers of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino, Landino, and Politian at his side, he delighted his hours of leisure with the beautiful visions of Platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

"Never could the sympathies of the soul with outward nature be more finely touched; never could more striking suggestions be presented to the philosopher and the statesman. Florence lay beneath them, not with all the magnificence that the later Medici have given her, but, thanks to the piety of former times, presenting almost as varied an outline to the sky. One man, the wonder of Cosmo's age, Brunelleschi, had crowned the beautiful city with the vast dome of its cathedral, a structure unthought of in Italy before, and rarely since surpassed. It seemed, amidst clustering towers of inferior churches, an emblem of the Catholic hierarchy under its supreme head; like Rome itself, imposing, unbroken, unchangeable, radiating in equal expansion to every part of the earth, and directing its convergent curves to heaven. Round this were numbered, at unequal heights, the Baptistery, with its gates worthy of Paradise; the tall

and richly decorated belfry of Giotto; the church of the Carmine with the frescos of Masaccio; those of Santa Maria Novella, beautiful as a bride, of Santa Croce, second only in magnificence to the cathedral, and of St. Mark; the San Spirito, another great monument of the genius of Brunelleschi; the numerous convents that rose within the walls of Florence, or were scattered immediately about them. From these the eye might turn to the trophies of a republican government that was rapidly giving way before the citizen prince who now surveyed them; the Palazzo Vecchio, in which the signory of Florence held their councils, raised by the Guelph aristocracy, the exclusive but not tyrannous faction that long swayed the city; or the new and unfinished palace which Brunelleschi had designed for one of the Pitti family before they fell, as others had already done, in the fruitless struggle against the house of Medici, itself destined to become the abode of the victorious race, and to perpetuate, by retaining its name, the revolutions that had raised them to power.

"The prospect, from an elevation, of a great city in its silence, is one of the most impressive as well as beautiful we ever behold. But far more must it have brought home seriousness to the mind of one who, by the force of events, and the generous ambition of his family, and his own, was involved in the dangerous necessity of governing without the right, and, as far as might be, without the semblance, of power; one who knew the vindictive and unscrupulous hostility which, at home and abroad, he had to encounter. If thoughts like these could bring a cloud over the brow of Lorenzo, unfit for the object he sought in that retreat, he might restore its serenity by other scenes which his garden commanded. Mountains bright with various hues, and clothed with wood, bounded the horizon, and, on most sides, at no great distance; but embosomed in these were other villas and domains of his own: while the level country bore witness to his agricultural improvements, the classic diversion of a states-

man's cares. The same curious spirit which led him to fill his garden at Carreggi with exotic flowers of the East—the first instance of a botanical collection in Europe—had introduced a new animal from the same regions. Herds of buffaloes, since naturalized, in Italy, whose dingy hide, bent neck, curved horns, and lowering aspect, contrasted with the greyish hue and full mild eye of the Tuscan oxen, pastured in the valley, down which the yellow Arno steals silently through its long reaches to the sea."—*Hallam's Hist. of Literature.*

Not far distant is a monument with an inscription, which, if construed strictly, would designate it as placed upon the very "Sasso" whereupon those who suffered "per man' della crudele Fesulea gente" expired as martyrs. Here, according to tradition, St. Romulus, the patron of Fiesole, suffered martyrdom. There are several fine bursts of view into the valley below. The villa Salviati is the most prominent object; the beautiful Villa Rinuccini, laid out as an English park, with plantations and green lawns, offering a pleasing contrast with the dull verdure of the surrounding olive plantations; the Villa dei Tre Visi, formerly belonging to the Palmieri, which Boccaccio made the retreat of the fair story-tellers in the pestilence of 1348, may also be hence distinguished.

Before reaching the Villa Mozzi is the Villa Vitelli, founded by Giovanni de' Medici, and a little further on, the *Chapel of St. Ansano*. It was restored by Bandini, the librarian, and appears to have been served by his brother: their tombs are within. The dwelling of the priest adjoins the chapel, commanding a delightful view. Within the chapel, are eight saints attributed to *Cimabue*. On the right of the ascent, and on the carriage road, are the shady woods of the suppressed convent of San Francesco, now La Doccia di Fiesole, one of the most agreeably situated villas about Florence.

You now reach *Fiesole*.—The ground plan of this city is an irregular parallelogram, rising and falling with the



inequality of the ground. The long and almost unbroken line of Cyclopean wall towards the north, is the portion which has suffered least from time or violence. You descend to the best preserved portion of it by the road that passes behind the Duomo, and the rampart may be here contemplated in all its rude magnificence. The huge stones of which the Etruscan wall is composed are somewhat irregular in shape and unequal in size, seldom assuming a polygonal form. The form of the masses employed in the so-called Cyclopean constructions varies with the geological nature of the rock employed. In all the Etruscan and Pelasgic towns, it is found that when the sandstone was used, the form of the stones has been *parallelepipedal*, or nearly so, as at Fiesole and Cortona; whereas, when limestone was the subjacent rock, the polygonal construction alone is met with, as at Cosa, Roselle, Segni, Alatri, Ferentino, &c.: and the same observation will be found to apply to every part of the world, and in a marked degree to the Cyclopean constructions of Greece and Asia Minor, and even to the far-distant edifices raised by the Peruvian Incas. Sometimes the pieces of rock are dovetailed into each other: others stand joint above joint; but, however placed, the face, or outward front, is perfectly smooth. No projection, or work advancing beyond the line of the wall, appears in the original structure. A small and simple arch, the only fragment remaining of a gateway, which was about the centre of the northern wall, existed until 1849, when it was most wantonly pulled down, and the fine blocks of stone from it used in the repairs of some adjoining farm buildings. There are various holes and apertures in different parts of the walls, which, as is usual in similar cases, have given much employment to the minute conjectures of the antiquary. Some of them may result from the mechanical contrivances used in raising the massy blocks of which the structure is composed: some may possibly have been occasioned by the attacks of the besieger. Considered as a whole, the

fortifications seem to have sustained but very little alteration since the period of their erection.

The site of the fortress or acropolis of the Etruscan city, on the top of the hill, 1000 ft. above Florence, is now covered by a Franciscan monastery, which, from its site, well deserves a visit. Fragments of the foundations are occasionally brought to light by excavation, and more extensive remains existed within time of memory. Within the precinct is the very ancient *Church of St. Alexander*. The nave is flanked by eighteen fine columns of cipollino, 15 of which are perfectly preserved, with Ionic capitals and bases of white marble, said to be Parian, but of Roman workmanship. This church had the title of a Basilica, and it is conjectured to have been one. An altar dedicated to Bacchus, but of which the inscription is mutilated by an excavation in the centre, and which stands near the entrance: and certain ancient cisterns discovered in 1814 in front of the building, but since covered up again, are adduced by the learned Inghirami in support of his opinion in favour of the antiquity of the building.

This church was dismantled by Leopold I. in 1784. The roof of the nave and the rich pavement were removed, and the space within the walls converted into a public cemetery. The building continued in this state till 1814-1818, when, at the instigation of Bishop Tommasi, it was restored to divine worship. But the repairs which were needful for this purpose have, in some measure, deprived the edifice of its original character, the columns alone retaining their original appearance.

Some slight ruins of an amphitheatre constitute all the remaining vestiges of the edifices of the ancient city, whether of the Roman or of the Etruscan age, excepting some fragments employed in the construction of other buildings, and the relics which have been from time to time discovered in the soil. Of these the most remarkable is a bas relief, representing an augur, now in the gallery at Florence. The Fesulans were celebrated for their skill in augury, and are so described

by Silius Italicus (viii. 478) in his enumeration of the nations assembled at the battle of Cannæ; and hence, the monument possesses peculiar interest. The theatre was dug out in 1809, at the expense of a spirited foreigner, the Baron Schellersheim, a Prussian. Large and perfect portions of the external wall, and of the semicircle intended for the spectators, were then brought to light; but, excepting some small portions, have since been again covered with earth or destroyed. The remains of the Etruscan acropolis have equally disappeared within a recent period.

The *Duomo*, or cathedral, whose internal arrangement resembles a good deal that of S. Miniato, was begun in 1028 by the Bishop Jacopo il Bavaro, and is rude in its construction. The pillars are built up of small courses: some have ancient Composite capitals, inartificially placed upon shafts of larger dimensions than themselves; others are in a barbarous Romanesque style. In the same style is the crypt, whose construction is in great measure unaltered. Some parts of the building are of as late a date as the middle of the 13th century. The frescos, by *Ferrucci*, representing incidents from the life of St. Romulus, are much decayed. In the chapel, on the rt. of the choir, is the tomb of Bishop Salutati (ob. 1465) by *Mino da Fiesole*, surmounted by his bust, one of the most remarkable specimens of sculpture of the 15th century; and opposite to it, and over the altar, is a fine bas-relief, by the same artist, representing the Virgin, St. Remigius, and St. Leonard, with our Saviour and St. John in the foreground, forming as beautiful a group as was ever cut out of marble; over it is a fine bust of Christ; it is certified by an inscription, "opus Mini." (1465.) An altar-piece, also by a Fesulan, *Andrea Ferrucci*, possesses great beauty, both in the figures and bas-reliefs, the latter representing the martyrdoms of St. Matthew and St. Romulus.

The humble *Palazzo del Commune* is decorated, according to the usual custom, with the arms of the successive Podestàs. This building, the churches, the Episcopal seminary, and

some few lowly dwelling-houses round the Piazza, probably the ancient forum, compose the city of Fiesole.

The views hence are peculiarly fine. On the north, you see the valley of the Mugello. On this side, and just below the height, is the villa of Scipione Ammirato, the Florentine historian. Here many of his celebrated works were composed. Towards the south, taking your station either from the "Forum," or the more elevated point of the Franciscan convent, you command the central Val d'Arno, from its eastern extremity to the gorge of the Gonfolina, by which it communicates with the Val d'Arno di Sotto, with Florence as the main object in the rich landscape below.

To the E. of Fiesole, and on the prolongation of the ridge on which it is situated, is the *Monte Ceceri*, celebrated for its extensive quarries of *Pietra Serena*, a variety of sandstone, which has furnished the material for the principal edifices of the Tuscan capital. The view from the summit of the Monte Ceceri is still more extensive than that from the ancient citadel of Fiesole.

In descending, a slight deviation from the road on the rt., opposite the church of St. Domenico, will lead the traveller to the *Badia Fiesolana*, considered by tradition as the site of the primitive cathedral of the diocese of Fiesole. In 1462, Cosmo de' Medici employed *Brunelleschi* to build the church and monastery which now exist. The conventual portion of the building is a fine monument of his skill. The cortile is elegant. The church is not large, but well proportioned. It has been plundered of almost all its works of art, excepting some inlayings in *pietra dura*, and a bas-relief by *Desiderio da Settignano*. The façade of the older church, in the style of the 12th century, in black and white marble, remains. Cosimo would not allow it to be altered. This monastery was suppressed by Leopold I., and, after many changes, was converted into a printing-office and lithographic establishment, founded by the learned Inghirami, under the name of *Tipografia Fiesolana*, and where, during his lifetime, were published his

principal works upon Etruscan antiquities.

*Porta a Pinti.*

The best road to Fiesole leads from this gate: a few hundred yards from the gate, along the first road, on the rt. is the Protestant Cemetery, which well merits a visit from the English traveller: it is remarkably neat and well kept, under the direction of a managing committee, composed of Swiss, German, and English Protestant gentlemen. It is principally tenanted by our countrymen, over whose remains are erected some very beautiful monuments, by *Bazzanti*, a clever Florentine artist; the charges for interment are moderate, and the regulations, as regards poor Protestants, are extremely liberal. The gate is generally closed, but the Custode will be found at the Grocer's shop opposite the Porta a Pinti, or on ringing the bell at the Cemetery.

A little further on is the Cemetery of the religious congregation of La Misericordia, and the road from thence to Fiesole is lined with handsome villas of the Florentine nobility.

*Excursion to the Sanctuaries of Vallombrosa, La Verna, and Camaldoli.*

*Florence to Vallombrosa, 18½ Eng. m.*

Leaving Florence by the Porta alla Croce, the road runs parallel to the rt. bank of the Arno, as far as Pontossieve, 10 m. distant from Florence. 1 m. from Florence, the road passes close to the church of St. Salvi, in the refectory of which is *Andrea del Sarto's* celebrated fresco of the *Cenacolo*; and 2 m., through *Rovezzano*; 5 m. further on is *Remole*; and 4 m. beyond this is *Pontossieve*, from which good roads branch off to Arezzo on one side, and to Forli on the other. On leaving this last place the river Sieve is crossed, which rises in that part of the Apennines where they are traversed between Bologna and Florence. About a mile beyond Pontossieve the road to Vallombrosa leaves the post-road to Arezzo, which latter road continues along the rt. bank of the Arno towards the S.: the Vallombrosa road, which is practicable for carriages, turns to the l., and

begins to ascend the mountains towards Vallombrosa, which is now in full view. A little further, and at about 2 m. from Pontossieve, the road to Vallombrosa turns off to the rt. and leads to *Pelago*, which is nearly 5 m. from Pontossieve. There is a very fair village inn at Pelago; but it is advisable for a party which includes ladies to reach the monastery before night. Here the carriage-road ends, and the traveller must take to a saddle or walking. A mile and a half from Pelago, *Paterno* is reached, a sort of grange belonging to the monks of Vallombrosa, from which there is a picturesque view of the dark deep valley, and of the torrent at the bottom. Beckford, who visited the convent in the third week of October, says, "After ascending a tedious while, we began to feel the wind blow sharply from the peaks of the mountains, and to hear the murmur of the groves of pine. A paved path leads across them, quite darkened by boughs, which meeting over our heads, cast a gloom and chilliness below . . . . We galloped on, and entered a vast amphitheatre of lawns and meadows surrounded by thick woods beautifully green. The steep cliffs and mountains which guard this retired valley are clothed with beech to their very summits; and on their slopes, whose smoothness and verdure equal our English pastures, were dispersed large flocks of sheep. The herbage, moistened by streams which fall from the eminences, has never been known to fade; thus, whilst the chief part of Tuscany is parched by the heats of summer, these upland meadows retain the freshness of spring. I regretted not having visited them sooner, as autumn had already made great havoc among the foliage. Showers of leaves blew full in our faces as we rode towards the convent, placed at an extremity of the vale, and sheltered by firs and chestnuts towering one above another." These forests produce a considerable revenue to the monks, who cut down the oldest trees, and plant others in their stead. Here may be seen magnificent specimens of the fir tribe. Up to about a mile



from the summit chestnuts, oaks, and beech are seen, justifying Milton's simile, the accuracy of which has been called in question on the ground that, the forest consisting entirely of fir, it could not be true that the rebel angels

"lay entranced,  
Thick as autumnal leaves that strew the brooks  
In Vallombrosa, where the Etrurian shades,  
High overarch'd, embower."

Four miles beyond Paterno, after passing through a fine forest of pines, the traveller arrives at the *Santuario* of Vallombrosa :

"Così fu nominata una badia,  
Ricca e bella, ne men religiosa  
E cortese a chiunque vi venia."

*Orl. Fur.* can. 22, st. 36.

Vallombrosa was anciently called Acqua Bella. The monastery was founded in the 11th century by S. Giovanni Gualberto. He was the son of the lord of Petroio of Val-di-pesa, the head of a noble and rich family in Florence: and, though piously brought up, gave himself up in his youth to dissipation and the pleasures of the world. His brother Hugh having been killed by some person of good birth, Giovanni Gualberto considered himself bound to avenge his brother's death. Returning from S. Miniato al Monte to Florence, on Good Friday, accompanied by a troop of armed followers, Gualberto met the author of his brother's death in a narrow road, where there was no escape. As Gualberto was going to kill him, he threw himself at Gualberto's feet, and, extending his arms in the form of a cross, besought his adversary to call to mind the events commemorated on that day. Gualberto, being struck by the appeal, forgave his enemy, and conducted him to the church of S. Miniato, where upon their appearance before the crucifix, the figure of our Saviour inclined his head to Gualberto, who thereupon became a monk of the adjoining monastery. Finding the abbot simoniacal, he left the monastery with another monk, and being pleased with the hermitage of Camaldoli, which they visited, he retired into the solitude of Vallombrosa, and there shortly afterwards founded an order according to

*N. Italy*—1854.

the rule of S. Benedict. The institution received the approbation of Alexander II. in 1070, and Gualberto became the first superior. He died 12 July, 1073, at the age of 74; and in 1193 was canonized. His life was written by Jerome, a monk of Vallombrosa, in 1480, with an account of the miracles, the performance of which had by that time been assigned to him by tradition. The monks of Vallombrosa wore originally a grey habit; in 1500 they adopted brown. The order took its name from the place of its institution, and was the first which admitted lay brethren. It never became very numerous or acquired much importance. The site, as well as a vast extent of land round the monastery, was granted by Ita, the abbess of S. Ilaro, on condition that she and her successors should appoint the superior. But owing to the loose observance of their vows by the nuns of that convent, they were in 1255 removed by Pope Alexander IV. to another establishment, and their connexion with this monastery ceased. The monastery at Vallombrosa became very rich from endowments, by the Countess Matilda and others; and in 1637 the present extensive and splendid buildings were erected. It was a great place of refuge for priests during the invasion of Italy by the French.

Among the remarkable men who have been monks of Vallombrosa, was Guido Aretino, who was a member of this house when he first became known as a writer upon music (about A.D. 1020). After having visited Rome twice, upon the invitation of two succeeding popes, he was prevailed upon by the abbot of a monastery at Ferrara to settle there. Some writers have ascribed to Guido the invention of counterpoint, which is scarcely less absurd than ascribing the invention of a language to any individual. It is pretty certain that he was the first person to use, or recommend the use of, "lines" and "spaces" for musical notation. But he is chiefly famous as the undoubted inventor of what is technically called "solfaing." Having observed that the music then in use to

the following Hymn to John the Baptist, by Paul Diaconus (eighth century), ascended upon the first syllable of each half-line in an uninterrupted series of six sounds (*hexachord*), he adapted these six syllables to represent the six sounds:—

*Hymn.*

*Ut queant laxis resonare fibris  
Mira gestorum famuli tuorum,  
Solve polluti labii reatum  
Sancte Johannes !*

The syllable *Do* was substituted for *Ut*, and *Si* added, late in the seventeenth century.

The church is in the form of a Latin cross, and well designed: decorated with gilt stuccos, fine marbles, and paintings in oil and fresco. On the left of the nave is a chapel, entered under a fine arch from the left arm of the cross. In this chapel, behind the altar, which is of fine marble, is a choir where service is performed once a year. The sacristy is lined with presses of elegant workmanship in chestnut-wood. The convent, which forms a quadrangle, is spacious, and presents a noble aspect; and, as well as everything it contains, has the appearance of opulence and comfort. The refectory is capable of holding 200 persons at table. There is a smaller apartment for the retinue of persons of rank. Adjoining this second refectory is a spacious hall, containing paintings, and a well-built kitchen, in which everything requisite for cooking is to be found. The upper part of the convent contains the dormitories, and the library, which once possessed some very valuable manuscripts and rare books; but the French on suppressing the convent despoiled the collection of all that was valuable, and carried off some most valuable paintings, and a collection of natural history. There is a building called the *Forestiera* for the reception of strangers, upon whom it is the duty of one of the monks to attend. Gentlemen are provided with comfortable beds in the convent, but ladies, who are not allowed to enter it, have apartments assigned to them in this building. No charge for board or lodging is made

upon the traveller: the usual mode of payment, therefore, is, to give to the monk who attends upon strangers a sum of money, requesting him to distribute it among the servants.

At a short distance from the large convent is the *Paradisino*, or *Celle*, a small convent built on the summit of an isolated rock, about 250 ft. above the other. A rough path leads to it. At the foot of the rock runs the small torrent *Vicano*, coming from the summit of the glen, and forming at this spot a pretty cascade. In this convent or hermitage is a well-built chapel, several dormitories, and two oratories: above it a handsome gallery, which looks down into the chapel, hung with paintings done by an Englishman, of the name of Henry Hugford, who, after a long residence at Florence, sought an asylum in this hermitage, and is known as the revivor and improver of the manufacture of scagliola. From the windows are had most extensive and beautiful views over the rich valley of the Arno to Florence, and, when the weather is clear, to the sea in the direction of Leghorn. This fine prospect becomes still more magnificent a little before sunset. Still more extensive views may be obtained by ascending *Monte Seccheta*, a spur of the Prato Magno, lying to the south of the *Paradisino*.

*Vallombrosa to La Verna*, 27 m. Those who intend to visit La Verna and Camaldoli, or either of them, and have come as far as Pelago in a carriage, should direct it to meet them again at the *Osteria della Consuma*, which is situated on the high road from Pontossieve to Prato Vecchio and Bibbiena, near the summit of this ridge of that branch of the Apennine which divides the valley in which the Arno rises from that in which Florence stands. This village of Consuma is about 10 m. from Pelago and 8 m. from Vallombrosa, to the north-east, and derives its name from the *Monte Consuma*, on whose northern slope it is placed. A bridle-path leads to it from Vallombrosa. The inn is wholly without accommodation, and is a mere baiting place for charcoal-carts. Leaving Con-

suma, on the northward is seen the *Monte Fulterona*, from the sides of which rises the Arno: the prolongation of the chain on the right hand is called the *Prato Magno*. About 3 m. from Consuma a view is obtained of the uppermost valley of the Arno, which forms the province of *Casentino*, the scene of some of the severest conflicts in the civil wars of the Guelphs and Ghibellines, and retaining, in numerous ruins of castles and hill-forts, memorials of the powerful families engaged in that contest. Nine m. from Consuma is *Borgo-alla-Collina*, where, in the church, may be seen *Cristofano Landino*, preserved like a mummy. The Florentine republic bestowed on him the palazzo and ancient castle of *Borgo-alla-Collina*, as a reward for his commentary on Dante; and here he retired, in 1497, at the age of 73, and returned no more to Florence, in order to avoid being engaged in the intrigues against the Medici. He died here a few years after. After half a mile of descent the road crosses the Arno, and traverses a small plain, called *Campaldino*, the scene of a celebrated battle, on the 11th of June, 1289. The Aretines, who formed the chief portion of the Ghibelline party, were routed with the loss of 1700 men killed, and 2000 taken prisoners: among the former was the celebrated *Guglielmino Ubertini*, bishop of Arezzo, who fell fighting desperately in the thickest of the fray, having rallied his troops upon the bridge at Poppi, half a mile further on. Dante was present at this battle, being then 24 years old, and served among the Florentine, *i. e.* the Guelph, cavalry.

*Poppi*, which is on the rt. bank of the Arno, singularly placed on a high rock, whose base is washed by the river (Pop. in 1845, 1874), is a very ancient town, and the capital of the *Casentino*. The only old building in Poppi not in ruins is its castle, occupying the highest part of the rock, and having been a place of some strength before the use of guns for breaching. It was built by *Lapo* in 1230, and bears some likeness to the Palazzo Vecchio at Florence. The court-yard contains some curious ar-

chitecture; and a staircase celebrated for the skill shown in its construction, and resembling that in the Bargello, leads to a chapel containing frescos which, according to Vasari, are by *Spinello Aretino*. The land round Poppi is highly cultivated. The pronunciation of the inhabitants is said to be the best in Tuscany. The road continues along the left bank of the Arno, and four miles beyond Poppi is

*Bibbiena*, the native town of *Francesco Berni*. Here is a decent country inn. The population is about 1900. Beyond Bibbiena, towards *La Verna*, the road is no longer practicable for carriages, but may be traversed for about 4 m. by a country car. It is however exceedingly steep, with awkward turns, and for those who cannot walk, horses or mules are far preferable. *La Verna* is 6 m. from Bibbiena, 2 m. from which latter place the road crosses the torrent *Corselone*. It is said to derive its name, which is also written *Alvernia*, and *Vernia*, from its perpetual wintry climate, to which Dante seems to allude, calling it “il crudo sasso tra Tevere ed Arno.”

The convent of *La Verna*, the most curious of the three sanctuaries, is situated on the S. side of a circuit of rugged rocks. The highest point of the mountain on which it stands is called *La Penna*. Here is a chapel, and from hence a most extensive view is obtained. To the eastward are seen *Umbria*, the mountains of *Perugia*: on the west, the valley of the *Casentino*, the chain of the *Prato Magno*: to the northward is the source of the Arno, and to the N.E. that of the *Tiber*. There are also some points within the circuit of the convent enclosure, which are visited as curious rocks and chasms, called the *Masso di Fra Lupo*, *la Buca del Diavolo*, and the *Masso Spicco*.

The convent of *La Verna* was founded in 1213: the principal church was built in 1264. The convent was nearly destroyed by fire in 1472. It has accommodation for about 100 monks. They provide all strangers who arrive with food and lodging, but have no property, and depend upon alms for the support of their establishment.



A short distance to the south of the convent is the village and ruined castle of *Chiusi*, formerly a strong place. It occupies the site of the ancient town of *Clusium Novum*. Michael Angelo's father was appointed by the Signoria of Florence Podestà of *Chiusi*, and at Caprese, a small town about 5 m. to the S.E. in the valley of the Tiber, the great artist was born on the 6th March, 1475.

#### *La Verna to Camaldoli.*

The traveller may return to Bibbiena and reach Camaldoli from thence, passing through *Camprena*, and *Soci*, and *La Mausolea*. The shortest way, however, is as follows: from La Verna to the crossing of the torrent *Corsalone* 3 m.: thence to *Camprena*, 3; to *La Mausolea*, 1; from *La Mausolea* to *Camaldoli*, 5; in all, 12 m. The ascent to the mountain on which Camaldoli stands begins at La Mausolea, a grange belonging to the convent of Camaldoli.

This sanctuary, which, for comfort and for beauty of situation, is a most agreeable resting place, is situated on a rocky slope of the Apennine, inclining toward the south, and thickly covered with fine firs, and watered by streams, and called the *Giogana*. It is said to have been founded about A.D. 1000, by S. Romualdo, whose life and miracles were written in 1483 by the monk Jerome, and is capable of containing more than 100 monks, whose present number, however, is small. The church and convent were destroyed by fire in 1203, and were so much injured when the convent was besieged, in 1498, by the Duke of Urbino, that in 1523 the church was rebuilt and adorned with some youthful paintings of *Vasari*. The church was enlarged and restored also in 1772-1776. There is a commodious *forestiera* for the reception of travellers.

Higher up the glen, and about  $1\frac{1}{2}$  m. to the northward of the convent, is the *Eremo*, or hermitage; a sort of second and smaller convent, with numerous cells on the ground-floor, arranged symmetrically in rows so as to form streets, and with a neat chapel.

The order is very rigid in its discipline; the monks are summoned to prayers seven times in every 24 hours throughout the year. The first prayers are at 1 in the morning, and certain of the members are appointed in turn to clear away the snow which, in the winter season, often impedes their passage from the cells to the church. The dress is perfectly white, with a cloak reaching down to the knees. From this hermitage there is a fine view of the glen and forest, which is one of the most ancient in Tuscany, and in which are to be seen a few remaining pine-trees of enormous size. Those which were recently felled for the rebuilding of the Basilica of St. Paul at Rome were believed to be nearly 400 years old. One of the highest points of the ridge on which Camaldoli is built is called *I Scali*, mentioned by Ariosto on account of the extensive view it affords:

“... Scuopre il mar Schiavo e il Tosco  
Dal giogo onde a Camaldoli si viene.”

A path to the eastward from the hermitage crosses the central ridge of the Apennine, and by this there is a pleasant walk by *Ridracoli* and *S. Socia* to *Civitella*, down the valley of the *Bidente*, and thence to *Forli* and *Ravenna*.

#### *Camaldoli to Florence.*

The best way of returning to Florence is by *Prato Vecchio* and *Stia*. The distance from Camaldoli to each of these places is about 7 m. There are two mountain roads in this direction. One, which ascends the mountain to the W. of the hermitage, and, continuing along the ridge to *Casalino*, about half a mile further on at *Valima*, divides into two branches—one leading through the village of *Arna* to *Stia*, the other along the rt. bank of the torrent *Fiumecello*, to *Prato Vecchio*. The other road, which leads more directly to *Prato Vecchio*, starts from the convent, and running at first southward for about a mile, passes through the wood on the skirt of the glen; it is paved to facilitate the draught of the felled timber, and as a protection from the heavy rains. Hence there is a fine

view of the deep glen and of the plain beyond. The road then crosses the ridge to the westward, the summit of which commands a very extensive view of the surrounding chain of the Apennines, and of the valleys formed by them. This part of the chain is perfectly barren, and the track is cut through the sandstone rock. The road then descends to the village of *Moggiona*, which stands on the bank of a mountain stream; and then, again ascending out of this ravine, crosses another ridge of mountains, from which is obtained a fine panoramic view, comprising the towns of Prato Vecchio, Stia, Poppi, and Bibbiena, and convent of La Verna; the high range of the Falterona to the northward, and to the westward the Prato Magno, and between these the Arno winding through the valley of the Casentino, and

Li ruscelletti, che de' verdi colli  
Del Casentin discendon giuso in Arno,  
Facendo i lor canali e freddi e molli.  
*Inf. Canto xxx.*

In front, in coming down the mountain, upon the top of a hill upon the opposite side of the Arno, are the ruins of the castle of *Romena*, held formerly by counts of that name, and mentioned by Dante in the 30th Canto of the *Inferno*. Near it, according to some, and not at Siena, is the *Fonte Branda* mentioned by the poet. At the foot of the mountain the Fiumecello torrent is crossed, and a quarter of a mile beyond is Prato Vecchio. From this town the carriage road to Florence, a distance of about 30 m., runs northward along the l. bank of the Arno as far as Stia, where it crosses the river. A mountain path

runs northward from Stia to the source of the Arno, and to the summit of the Falterona, from which the prospect is magnificent, extending to the Mediterranean on one side, and to the Adriatic on the other. The road from Stia to Florence, after some broken and steep, but picturesque ascents, during about 3 m., leaving the castle of Romena on the l., falls into the high road from Bibbiena to Ponte a Sieve and Florence.

Travellers who wish to visit the three sanctuaries of Vallombrosa, La Verna, and Camaldoli, should leave Florence in good time in the morning, and reach Vallombrosa in the afternoon; proceed the next day to La Verna, and on the third to Camaldoli, returning on the fourth day to Florence. Those who go only to Vallombrosa and Camaldoli may reach the latter place on the second evening and return to Florence on the third; or if they visit La Verna and omit Camaldoli, then by starting early, Florence may be reached in one day from La Verna. On a summer's day, by starting from Florence very early, travellers may visit Vallombrosa and return the same day.

The lodging and fare at the monasteries are better than at the country inns at Pelago, Bibbiena, or Prato Vecchio; but tourists must remember that at the monasteries meat is not to be had on Fridays or Saturdays, or on the vigils of feast days. As the attention which travellers receive varies generally inversely as their numbers, they will find a more hospitable reception at La Verna and Camaldoli than at Vallombrosa.

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— imported under International Treaties of Copyright . . . . .	<i>ditto</i>	0	15 0
(Pirated Editions of English Works, of which the Copyright exists in England, totally prohibited.)			
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CARPETS and RUGS (woollen) . . . . .	<i>the square yard</i>	0	0 6
CORAL NEGLIGES . . . . .	<i>the lb.</i>	0	1 0
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— exceeding 12s. 6d., and not exceeding the value of 3l. each	<i>each</i>	0	2 0
— exceeding 3l., and not exceeding the value of 10l. . . . .	<i>ditto</i>	0	4 0
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(N.B.—Unmanufactured Tobacco cannot be imported in less quantity than 300 lbs., or Cigars 100 lbs. in a Package; but small quantities are allowed for Private Use on declaration, and payment of a Fine of 1s. 6d. per lb. in addition to the Duty.)			
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CONFECTIONERY, Sweetmeats and Succades . . . . .	<i>ditto</i>	0	0 2
CORDIALS and LIQUEURS . . . . .	<i>the gallon</i>	1	0 0
CURTAINS, embroidered on Muslin or Net, called Swiss Curtains . . . . .	<i>the lb.</i>	0	1 0
EAU DE COLOGNE, in long flasks . . . . .	<i>the flask</i>	0	0 8
— in any other description of bottles . . . . .	<i>the gallon</i>	1	0 0
FLOWERS, Artificial, the cubic foot as packed . . . . .		0	12 0
GLASS, Flint, Cut, Coloured, and Fancy Ornamental Glass, of whatever kind . . . . .	<i>the cwt.</i>	0	10 0
GLOVES, of Leather (not less than 100 dozen pairs can be imported in one package) . . . . .	<i>the dozen pair</i>	0	3 6
MACCARONI and VERMICELLI . . . . .	<i>the cwt.</i>	0	1 0
NAPLES SOAP . . . . .	<i>ditto</i>	1	0 0
PERFUMERY . . . . .	<i>the lb.</i>	0	0 2
PERFUMED SPIRITS . . . . .	<i>the gallon</i>	1	0 0
PAPER-HANGINGS, Flock Paper, and Paper printed, painted, or stained . . . . .	<i>the square yard</i>	0	0 1
PIANOFORTES, horizontal grand . . . . .	<i>each</i>	3	0 0
— upright and square . . . . .	<i>ditto</i>	2	0 0
PLATE, of Gold . . . . .	<i>the oz. troy</i>	1	1 0
— of Silver, gilt or ungilt . . . . .	<i>ditto</i>	0	1 8
PRINTS and DRAWINGS, single or bound, plain or coloured . . . . .	<i>the lb.</i>	0	0 3
SILK, MILLINERY, Turbans or Caps . . . . .	<i>each</i>	0	3 6
— Hats or Bonnets . . . . .	<i>ditto</i>	0	7 0
— Dresses . . . . .	<i>ditto</i>	1	10 0
— HANGINGS, and other Manufactures of Silk . . . . .	<i>the 100l. value</i>	15	0 0
— VELVETS, plain or figured . . . . .	<i>the lb.</i>	0	9 0
TEA, till 5th of April, 1854 . . . . .	<i>the lb.</i>	0	1 10
— after 5th of April, 1854, to April, 1855 . . . . .	<i>ditto</i>	0	1 6
TOYS and TURNERY . . . . .	<i>the cubic foot</i>	0	0 4
WINE in Casks or Bottles (in bottles 6 to the gallon) . . . . .	<i>the gallon</i>	0	5 6
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## JOHN MARIA FARINA

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TO H. M. F. W. III., KING OF PRUSSIA; H. M. NICOLAS I., EMPEROR OF RUSSIA;  
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But they have to this rivalry in trade not been satisfied with the mere usurpation of my name; the concluding phrase, "*opposite the Julich's Place*," which had so long existed my special property, was not allowed to remain in its integrity. To deceive and lead astray again those of the public who are not fully conversant with the locality and circumstances, the competition seized hold of the word "*opposite*," and more than once settled in my immediate neighbourhood, that they might avail themselves to the full extent of the phrase "*opposite the Julich's Place*." When tried before the courts, the use only of the word "*opposite*" was forbidden, which, however, has been supplied by the word "*at*" or "*near*," with the addition of the number of their houses. It is true, another less flagrant, but not less deceitful invention was, that several of my imitators established the sites of their manufactories in other public places of the town, to enable them to make use of the phrase "*opposite — Place, or Market*," on their address cards or labels, speculating, with respect to the proper name "*Julich*," on the carelessness or forgetfulness of the consumer. I therefore beg to inform all strangers visiting Cologne that my establishment, which has existed since 1709, is exactly opposite the Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23; and that it may be the more easily recognised, I have put up the arms of England, Russia, &c. &c., in the front of my house. By calling the attention of the public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners by coachmen, valets-de-place, and others who receive bribes from the vendors of the many spurious compounds sold under my name.

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COLOGNE, October, 1851.

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<i>Paris</i> . . . arrive	9.40 "	5. 5 a.m.	10. 0 "
<i>Brussels</i> . . . "	10.10 "	5.45 "	10.50 "
<i>Cologne</i> . . . "	5. 0 a.m.	4.15 p.m.	6.20 p.m.

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THE limited means hitherto at the command of the British Explorers in Assyria have prevented their carrying on their researches in a systematic manner and on an adequate scale. As yet, according to the accounts furnished by Mr. Layard, only the more recent ruins of Assyria—the surface of the mounds—have been examined, and even these only partially. It is all but certain that the rich discoveries already made by M. Botta and Mr. Layard bear no proportion to the treasures that still lie undetected in the earth. The results of limited exploration, however, have, in connection with biblical and profane history, been of so extraordinary a nature, that it would be matter of deep regret and of national reproach if further excavations on the part of England were now altogether abandoned.

It would appear from a statement by Mr. Layard, that, since the publication of his second work, remains have been found of a much earlier period than any previously taken from the Assyrian mounds. From one inscription it would even seem that temples existed of the 19th or 20th century before Christ, ascending almost to the earliest known Egyptian period. The annals of those Assyrian kings who are mentioned in Scripture, and who were closely connected with the Jewish people, have not yet been fully completed, and the chronicles of the wars with Samaria and of the destruction of that city are, as yet, unfortunately not entire, although reference to them has been met with on several fragments. It is believed that diligent research will speedily supply the missing information.

Besides the ruins of Assyria, enormous remains exist in Babylonia which have been scarcely visited by Europeans, and which there is every reason to conclude contain objects of the very highest interest. Owing to the overflowing of the banks of the Euphrates vast marshes are now forming in South Mesopotamia, which threaten ere long to destroy many of the remains entirely. Some indeed are already under water and inaccessible; but others are still free, and will, undoubtedly, upon examination, furnish relics of the first importance. Captain Jones, who, as commander of the steamer on the Euphrates and Tigris, has passed the last thirteen years in these regions, and who, within these few weeks, has returned to this country, distinctly states that funds only are wanting to obtain from South Babylonia or Lower Chaldea the most remarkable additions to the knowledge we now possess of the earliest recorded history of the world.

In order to extend still further the successful labours of Col. Rawlinson and Mr. Layard, the Assyrian Excavation Society has been formed, with the view of raising a fund for the immediate prosecution of the work indicated.

The staff for carrying forward excavations exists; and an expedition has already proceeded to Assyria to carry forward the necessary operations. A photographic artist accompanied the expedition, and will take copies of all objects of interest discovered.

In England facsimiles of the more interesting drawings and inscriptions will be issued from time to time, together with explanatory letterpress, the publication of which Mr. Layard has kindly undertaken to superintend.

[Continued.]

# **ASSYRIAN EXCAVATION FUND**—*continued.*

It will be less the object of the Expedition to obtain bulky sculptures than to collect materials for completing the history of Assyria and Babylonia, especially as connected with Scripture. These materials consist chiefly of inscribed tablets in stone and in clay, bronzes, bricks and sculptured monuments of various kinds, all illustrating the remarkable advancement of that ancient civilisation. It is confidently believed that the whole history of Assyria may be restored to a very early period, and that discoveries of the most important character will be made in connection with the literature and science of the Assyrian people.

His Royal Highness Prince Albert has been pleased to honour the Society with his countenance and approval, and to head the List of Subscriptions with a Donation of One Hundred Guineas.

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The present undertaking being regarded as a continuation of the researches already commenced by the British Museum, it is determined that the Monuments shall ultimately become the property of the nation.

Donations and Annual Subscriptions are solicited by the Society, and will be received by the London and Westminster Bank, Lothbury, and 4, Stratford Place, Oxford Street; Bosanquet and Co., 73, Lombard Street; by John Murray, Esq., Treasurer, 50, Albemarle Street; also by the Hon. Secretaries at the Royal Asiatic Society's House, 5, New Burlington Street.

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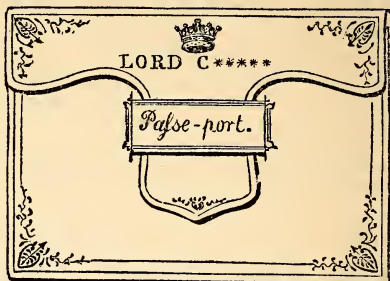
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